

# The NEW YORK CLIPPER

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SEPTEMBER 29, 1920

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THE NATIONAL THEATRICAL WEEKLY



## FOLLOW THE LUCKY HOUSE!

## HARRY VON TILZER

SONGS HAVE ALWAYS BEEN LUCKY FOR THOUSANDS OF PROFESSIONALS FOR A GREAT MANY YEARS AND JUDGING BY THE BUNCH OF GREAT SONGS HE HAS THIS YEAR HE IS GOING TO BRING LOTS OF SUCCESS AND LUCK TO THOUSANDS OF OTHERS. YOU CAN'T MISS WITH ANY SONGS ON THIS PAGE—SOME HITS.

HARRY VON TILZER'S TWENTY-EIGHTH ANNIVERSARY BALLAD  
WHEN THE HARVEST MOON IS SHINING

THE MOST BEAUTIFUL HARMONY BALLAD ON THE MARKET. ARRANGED FOR EVERY KIND OF COMBINATION.

THE GREATEST IRISH BALLAD SINCE MOTHER MACHREE  
THAT OLD IRISH MOTHER OF MINE

BILLY JEROME NEVER WROTE A MORE BEAUTIFUL LYRIC WITH A PERFECT BLENDING OF MELODY, BY HARRY VON TILZER.

I WANT TO GO

## WHERE the SWEET DADDIES GROW

BETTER  
THAN  
THEY'RE ALL SWEETIES

BETTER  
THAN  
I WANT A DOLL



ALL EYES ON HARRY VON TILZER SONGS

## WHEN MY BABY SMILES AT ME

THE INCOMPARABLE  
SONG HIT

BIGGER HIT  
NOW THAN EVER

A WONDERFUL MELODY BLUE SONG  
I'VE GOT THE A.B.C.D. BLUES

WONDERFUL EXTRA PATTERN CHORUS. GREAT DUET HARMONY FOR TWO BOYS OR TWO GIRLS.

YOU MAY BE THE WORLD TO  
YOUR MOTHER, BUT YOU'RE  
ONLY AN OIL CAN TO ME  
A WONDERFUL COMEDY SONG

CAROLINA SUNSHINE  
WILL LIVE FOREVER

SILVER WATER  
NOVELTY FOX TROT  
GREAT FOR DUMB ACTS

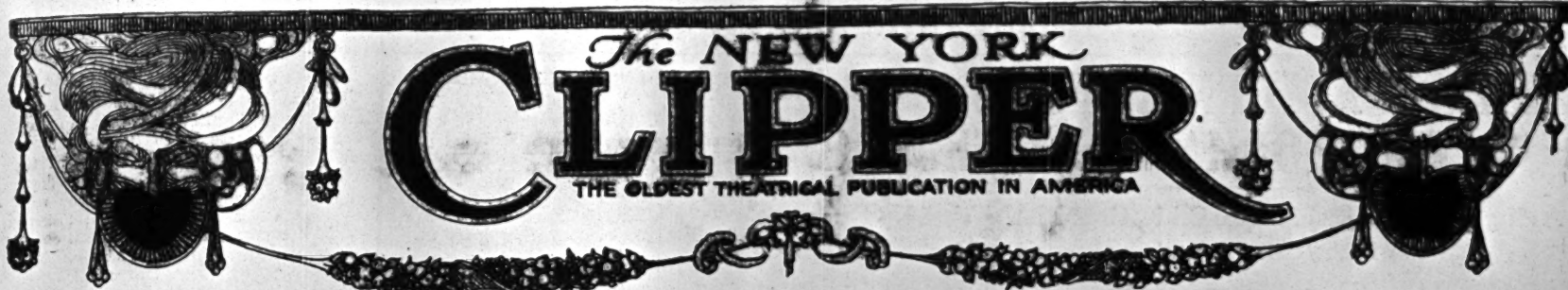
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## W. A. BRADY SUES TO KEEP LEASE ON THE PLAYHOUSE

**Alleges That Agreement Made with New Netherlands Theatre Company, Owners of the Property, Has Not Been Lived Up to—A. O. Brown Bid Turned Down**

William A. Brady, last week, through his attorney, Nathan Vidaver, brought an action in the Supreme Court against the New Netherlands Theatre Company, which owns the Playhouse on West Forty-Eighth street and E. Clarence Jones, the banker, who owns half the capital stock of the New Netherlands corporation. He is seeking a court decree to compel the New Netherlands Company to grant him a five-year lease of the theatre, beginning next January 1, in accordance with an alleged formal promise of the corporation to do so. He is also seeking, in this action, to restrain Jones from proceeding with an action which the latter brought several months ago to dissolve the New Netherlands corporation, the remaining fifty per cent of whose stock Brady owns.

Jones is a millionaire banker who was chiefly instrumental, with Brady, more than ten years ago, in negotiating the deal which resulted in the acquisition of the property in West Forty-Eighth street upon which they erected the Playhouse. The site and the theatre's erection entailed an outlay at that time of upwards of \$400,000, but it is said that Jones and Brady swung the deal with about \$50,000 cash. And, since the theatre was built, it has netted the New Netherlands corporation, organized by Jones and Brady, both of whom own the capital stock in equal shares, an average of upwards of \$50,000 a year.

A subsidiary corporation known as the Playhouse Company was organized, Jones and Brady each taking fifty per cent of the stock, for the purpose of taking the Playhouse under lease for a term of ten years at an annual rental of \$40,000, the corporation lessee agreeing to pay taxes, interest on mortgages and other fixed charges in connection with the property, in addition to the annual rental. Brady managed the house, arranging its theatrical policy.

The lease held by the Playhouse corporation expires next December. A. O. Brown, the former stock broker whose stock exchange firm failed for several millions of dollars some years ago after which he was installed as treasurer of the Playhouse by Jones and who is described in Brady's complaint as "practically the alter-ego of the defendant, E. Clarence Jones," offered to lease the Playhouse for a term of five years at an annual rental of \$60,000. The offer, made May 24 last, was in writing, and was addressed to the New Netherlands corporation.

The Board of Directors of the New Netherlands corporation held a meeting June 1, last and rejected Brown's offer, the alleged rejection resulting from a more advantageous offer made by Brady. Brady's alleged offer was \$62,000 a year for a term of five years, and he claims that the board unanimously accepted it.

It is further alleged by Brady that, at the time the board accepted his offer "it was understood and agreed by and between the said defendant corporation and the plaintiff that Solomon Hanford, attorney and counsel for the said defendant corporation," would draw the lease.

But, Brady alleges, "upon information and belief that thereafter the contrary to the express terms and conditions of said agreement for a lease of said theatre known as the 'Playhouse,' so entered into between defendant New Netherlands Company and plaintiff, the defendants, without the knowledge or consent of the plaintiff, caused a certain instrument in writing, purporting to be a lease, and purporting to embody the terms and conditions of plaintiff's agreement with defendant New Netherlands Theatre Company, to be prepared and drawn by Frank D. Pavey, Esq., an attorney at law, having an office at 32 Nassau street, Borough of Manhattan, City of New York. A copy of said instrument so prepared by Frank D. Pavey, Esq., is hereto annexed.

"That a copy of said exhibit 'A' hereof, an instrument in writing, purporting to be said lease, and pretending to set forth the terms and conditions of the agreement entered into between plaintiff and defendant New Netherlands Theatre Company was thereafter presented and delivered to plaintiff by said Frank D. Pavey, Esq., at the direction of defendant New Netherlands Theatre Company and contained among other matters not heretofore agreed to or understood by and between the defendant New Netherlands Theatre Company and plaintiff, a paragraph, specifically, as follows:

"Thirteenth: It is further covenanted and agreed by and between the parties that, in view of the fact that said William A. Brady is the president and owner of one-half the stock of the lessor and said E. Clarence Jones is the owner of the other half of the stock of the lessor, this lease shall be executed on behalf of the lessor by its treasurer and secretary and that, at no time during the continuance of the term hereby demised, shall the said William A. Brady act as the representative or the agent of the lessor in any matter connected with or pertaining to this lease and that wherever and whenever in this instrument the word "representative" or "agent" of the lessor occurs it shall mean for all purposes of this lease such person or persons as E. Clarence Jones may at any time or from time to time during the term of this lease designate by written instrument executed by any officer authorized to take the acknowledgement of deeds pursuant to the laws of New York and served upon the said William A. Brady in the same manner as is provided for the service of notices from the lessor to the lessee as herein provided."

"That plaintiff thereupon refused to execute the same upon the ground that said instrument in writing so purporting and pretending to be the lease to be executed by the defendant New Netherlands Theatre Company and plaintiff was not prepared by Solomon Hanford, Esq., as had been understood and agreed by said defendant and plaintiff, but was in truth and fact prepared by said Frank D. Pavey acting as attorney for defendant E. Clarence Jones individually."

(Continued on page 34)

### DIXIE AND WIFE QUARREL

Marie Nordstrom is to be arraigned in the County Court at Port Jefferson, L. I., to-day (Wednesday), upon charges brought against her by her husband, Henry E. Dixie, in which he alleges criminal assault and unlawful entry.

Dixie alleges that his wife recently forced her way into his Long Island home, making her entry through a window and threatened to shoot him if he did not vacate at once. Several of her friends, who accompanied her, he further alleges, wrested a revolver from her hand as she was about to make good the threat.

The trouble between the Dixies, it is said, is the outgrowth of a long series of litigations concerning the ownership of the Long Island property. Both claim ownership of the estate.

The couple have been separated for several years, it is said. Miss Nordstrom has a divorce action against her husband pending in the Chicago courts.

Dixie, who is executive secretary of the Actors' Republican League, has been engaged by the Coburns for their forthcoming production of "The Outrageous Mrs. Palmer."

### GRANVILLE IS DIVORCED

NEW CITY, N. Y., Sept. 27.—An interlocutory decree of divorce has just been granted, it was announced to-day, to Mrs. Eleanor Granville, actress, of 103 West Fifty-fourth street, New York, from her husband, Bernard Granville, actor. It was brought out in the testimony before Supreme Court Justice A. S. Tompkins of Rockland County, who issued the decree, that Granville has an income of \$900 per week.

Mrs. Granville is 23 years old. In her suit she named "an unknown woman." It was explained to Justice Tompkins that a satisfactory financial settlement had been arranged between the plaintiff and defendant and that, in view of this fact, Mrs. Granville would waive any claim to alimony. Testimony in the suit was heard last Saturday and the decree filed to-day in New City.

### MINSTRELS GOT \$14,000

SAN FRANCISCO, Sept. 28.—Rusco and Hockwald's Georgia Minstrels have closed their two weeks season at the Savoy Theatre, where they gave twenty-two performances. The gross receipts reached close up to \$14,000, this being their second appearance here this year. The executive staff for the season is made up of the following: Rusco and Hockwald, Owners; Arthur Hockwald, Manager; W. A. Rusco, Business Manager; W. H. Bullen, Advance Representative; W. F. Lawson, Advance Agent; Ed. Tolliver, Stage Manager; George Bryant, Band Master; William Vaughan, Orchestra Leader; Bill Paget, Carpenter.

### SAN CARLO HAS \$34,500 WEEK

Fortune Gallo's San Carlo Grand Opera Company, at the Manhattan Opera House, last week played to an estimated gross of more than \$34,500. Saturday night's takings were placed at better than \$4,900, that being high mark for the week.

### "BUDDIES" OPENS TO \$1,300

SAN FRANCISCO, Sept. 28.—"Buddies" at the Curran Theatre, played to nearly \$1,300 on the opening night. It is booked for two weeks.

### HOWARD SCOTT BADLY BEATEN

SAN FRANCISCO, Sept. 28.—Howard Scott, who came to San Francisco from Los Angeles a few days ago to accept an engagement with the Maitland Players, and, owing to an attack of rheumatism, was forced to cancel, was so badly beaten and robbed by a bandit, that he became insensible. Terrific blows on the head affected his brain, causing a complete loss of memory. He was picked up unconscious in Bush street late last Sunday night. At the emergency hospital, where he was revived, he was at first unable to remember his name. He was identified through a card case found in his pocket. Everything else in his pockets had been taken by the robber.

Later, the actor, under treatment, remembered a few details of his immediate past. He claimed he was robbed of his watch, a pearl and platinum chain and all his money. Scott was the first actor to follow Richard Mansfield in "Beau Brummel." He also appeared as the Sheriff in "The Girl of the Golden West." He played for many years with Belasco and Morosco companies. Recently he has been appearing in film plays.

### EQUITY TO SUPPORT COX

That the Actors' Equity Association is to back the Democratic ticket as an affiliated body of the American Federation of Labor, was the opinion expressed by officials early this week, following the recent announcement of Samuel Gompers, in which he stated organized labor would be called upon to vote for Cox to a man. The candidate's friendly attitude toward the labor movement is responsible, it is said, for the sudden swerve from the previously announced policy of non-partisan politics by the A. F. of L.

When seen early this week, Henry E. Dixie, executive secretary of the Actors' Republican League, of which Frank Bacon is president, announced that that organization, both upon the road and in town, was continuing to progress. However, the only apparent activity for the past week was the election of five vice-presidents to the league. They are Lillian Russell, John Drew, Blanche Ring, Florence Reed and Leo Carillo.

### WON'T WORK WITH "FIDO"

A report was current along Broadway early this week that Evelyn Nesbit, starring in the new Walter Hest show, "The Open Book," which opened in Washington Sunday night, has informed the producer that she will not appear in the same company with Arthur Ashley, because of the latter's allegiance to the "Fido" organization.

As a result, it is said that Hest has given Ashley two weeks' notice. Hest, it is said, refused at the time of casting to issue anything but Equity contracts to actors engaged for the company. Ashley, it is said, refused to sign an A. E. A. agreement. This, it is said, resulted in the row between the star and Ashley.

### HUSSEY SHOW HALTING

The Jimmie Hussey show, "Tattle Tales," will close on the road this week for a two week's lay-off before opening here at the Lyric. Several of the numbers are to be worked over and more pep injected, as well as the chorus enlarged. Johnnie Dundee, the prize-fighter, backer of the Hussey venture, who has been out of the show for several weeks, will not rejoin the company when it opens here, it is said.



## DISTRICT ATTORNEY BEGINS PROBE OF HAMMERSTEIN FUND

Acting on Complaint of Music Critic, Grand Jury Takes Up Question of What Has Become of \$16,000 Raised for Memorial

An investigation into the money subscribed to perpetuate the memory of the late Oscar Hammerstein was started last week, when W. Perceval-Monger, music critic and press agent, appeared before Assistant District Attorney Kilroe and charged George Blumenthal, business representative for Mrs. Emma Swift Hammerstein, with misappropriation of funds. Between \$8,000 and \$10,000, it became known, was realized from the Oscar Hammerstein Memorial concert, held in the Hippodrome last Spring. This money was subscribed for the purpose of sending American music students to Rome to complete their studies.

Monger alleges that he has been cheated out of \$147 by Blumenthal. His contract, he says, after it was signed by himself and Mrs. Hammerstein, was altered by Blumenthal, who, it is alleged, changed the date from April to May 1. By the terms of his contract, the press agent asserts, he was to furnish his services gratis, but was to receive about \$3 per day for expenses. This money was to be used to cover the charges of a stenographer. After repeated attempts, both in writing and in person, to collect the money alleged to be due him, Monger says he took the matter to the District Attorney. In a signed statement made public this week Monger says:

"I have never had dealings in my life with Blumenthal except those which include the theft of my savings and the forgery of my contract for publicity, which was signed by Mrs. Emma Swift Hammerstein, a lady I have met only once or twice in my life, and by me. Blumenthal came to me in Aeolian Hall as messenger for Mrs. Hammerstein. He was introduced to me by a Mr. Harry R. Travis, whom I have known for some time as a theatre manager. I was invited to work for the Oscar Hammerstein Memorial Foundation, the name of my friend and patron, William J. Guard, of the Metropolitan Opera House, was freely used, and my expenses were offered at about three dollars a day, for which I signed a letter of agreement. In carrying the letter of agreement over to Mrs. Hammerstein and back to me, Blumenthal managed to change the date by one month, thus trying to cheat me out of those few pennies. . . . and he has never yet paid me anything. I was forced to start suit against him to try to collect this money.

"When I sent my messenger to the theatre with a request for this \$147, Blumenthal sent back a blistering letter that I was a blackmailer, and 'that he would show me.' I knew he was trying to bluff me into keeping my vouchers and my forged contract quiet, for the manager of John McCormick, the Irish tenor, was already on his trail, with the editors of practically every music paper in the country, notably John C. Freund, of *Musical America*, and Leonard Liebbling, of the *Musical Courier*, who were particularly anxious for a statement of the large sum taken at the Hippodrome concert, about which there hung, and still hangs, an air of impenetrable mystery.

"The reports I had received from artists and managers all over the Eastern part of this country were such that I made a proper complaint in writing to the District Attorney and I can substantiate that complaint with competent witnesses and photographic and other evidence of forgery and mismanagement. I know what I am doing. Friends of mine helped me on the stage at that concert, other friends sold nearly \$1,000 worth of programs in the lobby and we want to know what happened to the money. That is all. I worked for seven weeks without even my expenses.

"I would like to add that two of the oldest journalists in New York met me in the *Tribune* office when I started out with

material for the Oscar Hammerstein Memorial Foundation and begged me to leave the whole thing alone if I valued my reputation.

"My friend, William J. Guard, of the Metropolitan, said to me later in the press room of the Opera House, when I asked him about the proper treasurer and depository of the large fund: 'We must get a member of some reputable banking house. If this money is turned over to George Blumenthal and to Mrs. Hammerstein, there will be a protest from artists and from the subscribing public.'

"Finally, the whole purpose of this fund was to send young American scholars to Rome to study music. Has any student been examined with a view to this Roman trip? And will any young Americans ever be allowed to go to Italy at the expense of the shamefully-handled Oscar Hammerstein Memorial Fund? I am afraid not."

When seen, Blumenthal stated that Monger had been engaged as press agent for the Memorial fund, but that, after the first day, his work was so bad that he, Blumenthal, discharged him. Then Harry R. Travers, Fortune Gallo's representative, re-engaged Monger. He received \$50 a week, Blumenthal asserted, \$25 from Gallo for some special work, and \$25 for the Memorial. He received his salary in full, Blumenthal said.

According to Blumenthal, two weeks after the concert, Monger appeared at the Memorial Association's office and presented a bill for the services of some woman whom he, Monger, asserted, has assisted him as a copyist. Blumenthal said he threw him out of the office.

During the summer, Blumenthal says he has received numerous threatening letters from Monger in which Monger charged he had robbed him. On September 2, a letter of particular vindictiveness was received. Blumenthal asserts, in which Monger is alleged to have called him a crook, and said he would secure the services of the District Attorney in unmasking him as such.

This letter Blumenthal has placed in the hands of the District Attorney seeking an indictment against Monger for alleged blackmail.

Blumenthal further asserted that, in the event of the Grand Jury failing to return an indictment against Monger, he would take the law into his own hands and administer a beating to the critic which would so incapacitate him that he could not review any recitals or concerts for some time to come.

Mrs. Hammerstein stated, when seen, that she is prepared to make public an accounting of the moneys realized from the Memorial concert and will do so as soon as the accountant has completed his work. About \$16,000, it was said, has been subscribed to the fund, \$11,000 of which has been dispersed for expenses. Blumenthal received a salary of \$60 a week for ten weeks, as Mrs. Hammerstein's representative, while the drive was in progress.

### COBURNS ARE OPENING

HARTFORD, Conn., Sept. 27.—Mr. and Mrs. Coburn in their new play, "French Leave," taken from the English success by Reginald Berkley, is to open here on Thursday, September 30, at the Parsons Theatre. Helen Tilden and Alexander Onslow are the leading members of the cast, aside from the Coburns.

### "SHORTCUT" OPENS OCT. 18

"The Shortcut" will be opened out of town by Michael Goldreger in Paterson, N. J., October 18. In the cast will be Florence Eldridge, Keith M. Ross, James Bradbury, Jr., James Boshell and William Lambert.

### VIRGINIA BUSINESS GOOD

WHEELING, W. Va., Sept. 24.—The Court Theatre, here, after being thoroughly cleaned, renovated, re-decorated and put in first class condition, for the season by Manager Fred E. Johnson, opened with Coburn's Minstrels, followed by Irene Franklin and Ralph Herz in "Always You." Both played to big business and satisfied.

Lee Morrisson's newest musical show, "Dearie," musicalized from "Wildfire," closed a three days engagement September 18th, playing to big audiences, which increased with each performance. The attraction is rapidly being whipped into shape for Broadway, and looks like a winner.

Conditions in Wheeling are excellent, there being at present 18,000 men employed in the steel plants of the Wheeling Steel and Iron Company. It is impossible to rent office rooms, store rooms or residences or flats, and the hotels are so crowded that theatrical folks have a hard time in securing quarters.

The Court's bookings in the near future include "Irene" for three days; "East is West," three days; "Rainbow Girl," two days; Guy Bates Post in "The Masquerader," three days; "Magic Melody," two days; Willie and Eugene Howard and "The Passing Show of 1918," three days.

With a drawing population of 150,000 attractions are finding it to their advantage to play the Stogie town for three days, thereby cutting down their traveling expenses and at the same time, playing to big business at all performances.

### "THE BAT" DID \$17,319

That "The Bat," at the Morosco Theatre, is the season's foremost dramatic hit was evidenced last Saturday night by the total week's receipts, which amounted to \$17,319.

This total figure, it is said, establishes a new record for a week's takings at this house. "The Bat" was produced by Wagenhals and Kemper, who renewed their producing activities this season after remaining inactive in the producing field for the past few years. They are also the producers of "Spanish Love," running successfully at Maxine Elliott's Theatre.

### "VERY IDEA" HIT ON COAST

LOS ANGELES, Sept. 25.—Although originally scheduled for a week's run, "The Very Idea" is now in its sixth week at the Morosco Theatre and is meeting with such success that it promises to continue into a still longer engagement.

Gayne Whitman, Harry Hillard, Eleanor Woodruff, and Helene Sullivan are in the cast.

### KLAW REHEARSING "SONYA"

The American production of "Sonya," which made a hit in London this season, is under way, with Emanuel Reicher directing rehearsals. Violet Hemming is to co-star in the piece with Otto Kruger, replacing Beatrice Hart in the role. The show is scheduled to open on October 11, under the management of Marc Klaw.

### STORK TO PRODUCE PLAY

Clifford Stork, in association with Jules Hurtig, is to produce a new play called "What's Your Number?" by Ann Nichols and Adelaide Matthews. Miss Matthew is co-author of "Scrambled Wives," now playing at the Fulton. Stork tried the play out with his stock company at Dayton, Ohio, this Summer.

### GUILD GETS FOREIGN SHOW

"Mrs. Pim Passes By," a farcical episode by A. A. Milne, which recently concluded a year's run in London, is to be imported by the Theatre Guild. It will be their fourth production and, accordingly, will not come along until early Spring.

### LILLIAN LORRAINE REHEARSING

Lillian Lorraine has started rehearsing as the featured player in a new Selwyn production called "Sonny," in which Emma Dunn is to star. In the cast, as leading man, will be Bobby Ames. The show is to open about the middle of October.

### "WHAT'S IN A NAME" HELD UP

The sudden determination of Eddie Cantor, erstwhile Ziegfeld star, to lend his name and talents to the "Broadway Brevities" show, scheduled to open at the Winter Garden to-night (Wednesday), has retarded the re-opening on the road of "What's in a Name?", the J. Murray Anderson musical production which closed last season at the Lyric Theatre. This was learned last Friday, at the Shubert Theatre, where the process of gathering a new cast for the "Name" show began.

The story is that Cantor, shortly after he obtained his release from Ziegfeld, had agreed more or less definitely to appear and be featured in the "Name" show. But he began negotiating with the Shuberts, which resulted in a contract being drawn. Under the terms of that contract, Cantor was to appear for the next two years as a star in Shubert musical productions. He was to receive ten per cent of the weekly gross receipts, with a guaranteed salary of \$1,250 per week.

Max Hart negotiated the contract and he, too, entered into a separate agreement with the Shuberts. Under the terms of Hart's agreement, he was to buy a twenty-five per cent interest from the Shuberts in any show in which Cantor appeared. Cantor then demanded, it is reported, that Hart declare him in on the twenty-five per cent arrangement with the Shuberts, it being Cantor's contention that Hart was receiving this percentage from the Shuberts as a bonus for helping the latter acquire Cantor for them.

Hart refused to declare Cantor in, with the result that the latter refused to sign the Shubert contract submitted to him. Instead, however, Cantor accepted the offer made him by George LeMaire to appear in the latter's "Broadway Brevities" show, in which the Shuberts are reported to have an interest.

Thus Cantor's early decision to appear in the "Name" show is off, for the time being at any rate. And the latter show, instead of being in rehearsal preparatory to opening shortly with Cantor, is just beginning to have its cast chosen and will be placed in rehearsal within the next ten days.

Another reason why the "Name" show is not yet on the road is because, it was stated, no agreement has been reached yet with the Shuberts relative to its bookings. The show's management insists that it have the same route played by last year's "Greenwich Village Follies." But the Shuberts, having been unable to acquire the interest they sought in the show, are seeking to route the show over what its producers consider a less favorable itinerary. And, up to Monday of this week, it was stated that no definite agreement over the bookings had been agreed upon.

It was also intimated that Cantor's appearance in the "Brevities" would last just long enough to help that show get launched successfully here, after which he would enter the cast of the "Name" show, which would be ready for reopening by that time.

### EQUITY ESTABLISHING FORUM

The Actors' Equity Association last week announced plans for the inauguration of an open forum to be held weekly in the organization's headquarters beginning next Sunday evening. The purpose of these meetings, it was said, will be to educate members to the meaning of the Equity shop and to revive the spirit of comradeship which has been more or less on the wane since the strike.

### CUBAN CIRCUS MAN HERE

Signor Guerite, Cuban circus manager, last week arrived in New York to confer with Frank Wirth, of the Wirth-Blumenfeld Company, about new attractions. The Guerite Circus is one of the smaller attractions which tour the island and near-by South American republics.

### KRELLBERG CASTING PIECE

S. S. Krellberg has started casting for a new musical comedy production, "Adrienne," dramatized from the magazine story of Frances Bryant, by Seymour Brown and William Stone. George Bancroft has been engaged for a role.



## WOMEN FEDERAL AGENTS AFTER CHICAGO TICKET SPECULATORS

About Fifty Arrived Last Week and Made First Raid on Brokers Operating at Ball Game—Reported Same Crew Will Come to New York

CHICAGO, Ill., Sept. 27.—Federal officials continue their raids against ticket speculators and brokers. Fifty operatives, many of them women, descended upon Chicago last week and first turned their attention to the White Sox Baseball Park, late Saturday, where they arrested eight men, among them several theatrical brokers, and warned more than a hundred others to leave the park grounds.

The eight arrested were taken immediately to the Federal Building and questioned. They gave their names as L. Miller, C. A. Robinson, Charles Gandil, Joseph Brown, J. Foxley, Carl Irwin and David Parcelli.

Brown, who first refused to reveal his identity, was held for hearing under bonds

of \$1,000. He is a theatre ticket speculator. Forty others at the park were ordered to appear at the Federal Building Wednesday morning.

A federal order requires the price of all tickets sold at more than their face value to be endorsed on the back, together with the name of the person who makes the sale. Half of the profits are supposed to be turned into the federal government, a regulation with which the scalpers have thus far failed to comply. The tickets are being sold by theatre brokers and their employes for from \$5 to \$15 each.

The federal raiders are next going to clean up the theatre ticket situation and then, it is reported, will move to New York and tackle the situation there.

### LEGION TO CELEBRATE

WASHINGTON, D. C., Sept. 27.—Armistice Day here will be commemorated by a three day fete and celebration under the auspices of local posts of the American Legion, in co-operation with posts in nearby towns. Several reunions of military units will be held here at the same time.

The celebration will be held from November 11 to 13 at the Washington Ball Park, and will include afternoon and evening entertainments varying from patriotic demonstrations to follow dancing, vaudeville and shadow boxing. An extensive athletic program has been arranged, with exhibition and boxing featured.

There will be a "midway" of entertainments and booths, with famous folk of the theatrical and moving picture world in attendance. The Armistice Celebration Committee is in charge, with headquarters in the Southern Building, Washington, D. C.

### FRANCIS WHITE OPENING

ATLANTIC CITY, Sept. 27.—Arthur Hammerstein's "Jimmie," starring Frances White, will open at Woods Theatre next Sunday night, October 3, for a four day run. Herbert Stothart is composer of the music and Oscar Hammerstein II, Otto Harbach and Frank Mandel are responsible for the book and lyrics.

Miss White will have the support of Ben Welsh, Howard Truesdell, Harry Delf, Lee Loretta, Mattie Burks, Don Burroughs and Paul Porcassi. The piece will play Wilmington, Delaware, for the balance of next week, and will then go to the Park Square Theatre, Boston, for a six weeks' run.

### ALLENTOWN FAIR BIG SUCCESS

ALLENTOWN, Sept. 28.—The Allentown Fair this year has been a great success and present indications are that this year's receipts will even surpass last year's high-water mark of \$106,000. At the end of Friday night the receipts had exceeded \$104,000, with some thousands known to be due. It is estimated that Saturday's receipts will add about \$25,000.

The expenses were high, about \$25,000 being paid out for speed alone. The special race won by Sanardo cost more than \$6,000.

### SHEA RENTS OUT THEATRE

PROVIDENCE, R. I., Sept. 27.—The Mayflower Theatre, this city, owned and operated by P. F. Shea, has been rented out to three different organizations for as many weeks. On October 4, the sailors from Newport will stage a show there and run it for a week. On October 11 the K. of C. will show a propaganda picture, and on October 18, the Jewish Society of Rhode Island will run a show at the house. Each of these organizations will operate the entire house.

### PRODUCER GIVEN NOTICE

CHICAGO, Sept. 27.—Frank Flynn, producer of the State Congress Musical Comedies, was given a two weeks' notice Sunday night and will leave the company. His place will be filled by another local producer.

Flynn is reported to have caused no end of dissension among members of the company. The Equity Association was called in by the management of the State Congress and the case placed before it and its officers found Flynn the guilty party. The notice followed. Jack Cassin, principal comedian, also resigned from the company. His resignation taking place immediately.

### HAD TO JOIN UNION

TORONTO, Sept. 27.—Before Paul Lanin, composer and musician, could become musical director of Al Jolson's "Sinbad," to take the place of Al Goodman, who was suddenly called to New York last week while the show was playing here, he found it necessary to become a member of the local musicians' union, which is affiliated with the A. F. L., through the International Union. If he had not done so, the house and company musicians would have refused to play. As it was, his admission into the union was rushed and everything went off smoothly.

### BAYES SHOW OPENS MONDAY

ATLANTIC CITY, Sept. 27.—Nora Bayes, in the new musical play, "Her Family Tree," will open at the Globe Theatre here next Monday, October 4. The book of the piece is by Al Weeks, dramatic critic of the Detroit *Evening News*, and the music and lyrics by Seymour Simons. Hazard Short staged the production.

The supporting company will include Julius Tannen, Al Roberts, Frank Morgan, Florence Morrison, Almeda Fowler, Jerome Bruner, Thelma Carlton and Ruth Wells.

### CAWTHORN FOLLOWING STONE

PHILADELPHIA, Sept. 27.—Joseph Cawthorn in "The Half Moon," the new musical play by William Le Baron and Victor Jacobi, which opens at Wilmington, Delaware, tonight, will open at the Forrest Theatre here next Monday night, October 4, replacing Fred Stone in "Tip-Top," closing at that house Saturday. The latter piece will go direct to New York replacing George White's "Scandals of 1920" at the Globe Theatre.

### SHUBERTS CUTTING PRICES

PHILADELPHIA, Sept. 27.—Prices have been cut to pre-war rates for the Shuberts' New York Winter Garden musical extravaganza, "Cinderella on Broadway," which opens at the Sam S. Shubert Theatre tonight. The entire lower floor, except for the Wednesday and Saturday matinees, will be \$2.50. For the same seats the prices on Wednesday afternoons will be \$1.50 and for Saturday \$2.00.

### EARL CARROLL SHOW OPENS

"Daddy Dumplings," Earle Carroll's first individual production, was opened last Friday night at the Columbia Theatre, Far Rockaway. After playing some road time, it is scheduled to open on Broadway just prior to the holidays.

"Daddy Dumplings" is a play in which heart-interest is paramount. Tears and laughter go hand in hand and, woven about all, is a charming little love tale of pixie-like texture. George Barr McCutcheon and Carroll are the authors. The result of their combined efforts is three acts of good, clean comedy, enjoyable from start to finish.

For fourteen years Henry Daniel, (Daddy) Dumplings, has had at his command the income from a fortune of more than \$3,000,000 left him by an uncle who, in doing so, disinherited his own son, feeling such action justifiable because of the latter's utter worthlessness.

Daddy Dumplings knew how to make good use of the money. His life had been just one round of hardships after another. So he set out to spread good cheer wherever possible. Into his own household he took a brood of little waifs from a foundlings home. They were all very happy together until, one Christmas eve, he was informed that his inheritance had been snatched away from him by his cousin.

Years before, he and his cousin had loved the same girl. She married the former, but loved the latter. Soon she left her husband, returned from Europe where they were living, and died in Daddy Dumplings' arms. It was for this reason that her husband was particularly vindictive in persecuting Daddy Dumplings. He drove him out of a house that had been his for the past fourteen years and broke up his little family, but in doing so discovered that the oldest girl was really his daughter. Inasmuch as Daddy was more fond of her than any of the rest of his little brood, the father seized upon this chance to make his revenge all the more painful, by forbidding her to ever see Daddy Dumplings again.

So another Christmas rolled around. Daddy Dumplings is back at his old job as a bank clerk. Financially, he is in pretty dire straits, but, somehow or other, he manages to again re-assemble his little crowd of youngsters. They are all there except the one he loves best.

Then Daddy is handed a surprise just as he was a year previous, but this time it proves to be a pleasant one. For his little girl, whom he had thought to never see again, returns. Her father is dead and, before passing into the unknown, he had willed that his daughter return to her Daddy Dumplings and his fortune with her.

Aside from MacLyn Arbuckle, who plays the leading role, originally intended for Tom Wise, Georgine Haldron, one of the kiddies, gives the outstanding performance of the evening. She is a regular young Bernhardt, playing a role of exceptional emotional strength in finished style. Others in an excellent cast are Charles Brandt, Louis Kimball, Florence Flinn, Andrew Lawlor, Jr., Helen Chandler, Gardner Lawlor, Leland Chandler, Elizabeth Gulick, Isadore Marcell, Harold Waldrige, Dan Dawson, Bernard Conlin, Olive May, Madeline Murphy, Margaret Donna, Anna MacIntyre and Frances Murray.

This show was put on during the summer by the Robins players in Toronto, but has been worked over since then.

### HILL MINSTRELS INTO CHICAGO

CHICAGO, Sept. 27.—Gus Hill's Minstrels will play a four weeks' engagement at the Auditorium Theatre here under the auspices of the Policeman's Beneficial Association, beginning Sunday, October 10. There were a number of attractions offered for this particular engagement but the committee appointed by the association selected Hill's Minstrels.

The organization includes Emile Subers, Joe Carroll, Pete Detzel, Sam Curtis, Rags Leighton, Billy Monitor, Richard Simpson, Harry O'Brien, Fred Freddy, Harry Bohne, Gene Pearson, Pat Rogers, Fred Werner, John Cahill, Richard Barstow and other blackface artists.

### "ABIE THE AGENT" OPENS

Boston, Sept. 24.—"Abie the Agent," which began an engagement at the Arlington Theatre this week, proves as interesting a stage character as when pictured in the printed stories by Harry Hershfield. The latter, in collaboration with George V. Hobart, has made Abie the central figure in a comedy drama which gave much pleasure to a good-sized audience.

The play is new, having had only a few previous performances, and will probably receive further consideration by its authors, who can only discover needed changes by presentation before an audience. At that it ran smoothly and was well acted.

Abie has heretofore been the source of merriment, indeed uproarious laughter. In the play, however, he has his very serious moments and the chuckling must suspend when he soliloquizes and philosophizes. Some there were who thought him funny even then and their mirth was a trifle inappropriate.

Abie has an office and a sweetheart and is much the same as many other business men. He is tender-hearted and popular and, sad to say, easily imposed upon. The plot has barely started unfolding when a woman agent of the Department of Justice comes in, flashes her badge and tells Abie he must put her to work as a stenographer and allow her to make an investigation in that disguise.

Abie gets into all kinds of trouble through his loyalty to the representative of the Government; also because of having performed three days' jury duty and thereby secured the release of his sweetheart's brother and thirdly because of the villainy of Benny, his partner and supposed friend.

Here at last is the "fifty per cent profit" game and the "foreign exchange profits" dramatized. Abie's wicked partner is the financial wizard and his "clean-up" is \$300,000 on his own confession.

Not only is Benny running a "get-rich-quick" scheme but seeking to ruin Abie and steal his betrothed. Needless to say Benny is thwarted and in the end everything good comes to Abie.

There are many funny lines which readers of Hershfield's cartoons will recognize, although considerable new comedy is introduced.

Nick Adams, as Abie, gives an excellent characterization. He refrains from making it grotesque and does not resort to broad methods. Indeed, Abie in the play is physically more attractive and genuinely human.

Other members of the company deserving of praise were Ralph J. Locke as Benny, Laura Walker as Reba, Adele Blood as Helen and Francesca Rotoli as Lena.

"Abie the Agent" will remain at the Arlington Theatre two weeks.

### EXPECT \$100,000 WEEK

CLEVELAND, Sept. 25.—With an advance sale of better than \$31,000, "Aphrodite," when it comes to the Hippodrome, two weeks hence, promises to set a new high mark for boxoffice receipts. The big Comstock and Gest show will play here for one week only, during which time the takings are expected to be better than \$100,000. The top price is \$4. There will be two performances a day, and the house is one of the largest in the country.

### BURN FLAG BEFORE THEATRE

A crowd of 1,000 persons were attracted by the burning of a British flag in front of Hurtig and Seamon's burlesque theatre last week.

The flag was one of several that were stretched across the street by business men who are preparing for a celebration of "125th Street Week," and was found to be but a few smouldering remains when a police officer arrived on the scene. The destroyers had fled.

### WHITESIDE LEAVING BOSTON

Boston, Mass., Sept. 27.—Walker Whiteside's run at the Hollis, where he has been presenting "The Master of Ballantrae," ends this week and "Transplanting of Jane" takes its place.



## McGRAW, OUT, THREATENS TO START LAMBS SCANDAL

**Reported As Preparing Statement Attacking Some of the Club's  
Biggest Members—Lackaye Charges He Was Beaten  
By Manager—Slavin, Out, Won't Talk**

John J. McGraw, part owner and manager of the Giants, is threatening to "spill" more scandal about the Lambs Club, following the action two weeks ago when the club's council expelled him. The reported threat also had to do with some of the club's most prominent members.

The baseball manager feels quite put out about his recent expulsion from the Lambs, where he was wont to come and quaff the cup that cheers. So he is threatening reprisal, saying, it is reported, that some of the things he intends to tell about the Lambs and some of its members would not only interest the press of the country, but would also aid government officials in their investigation of the club.

During all of last week McGraw's expulsion and his reported threats against the club was one of the principal topics discussed at the Lambs. The discussions grew hotter when it was discovered that the Polo Grounds passes issued to Lambs had been revoked, which was the first direct action McGraw took to indicate his displeasure over what he considers the "rough deal" he received from the Lambs.

So it was not entirely surprising last week when Wilton Lackaye reported that he had paid a friendly visit to McGraw's home a week ago last Saturday night, a visit in which he came to assure McGraw of his personal friendship, but that McGraw had beaten him up. And, following a blow on the jaw, Lackaye says he fell and fractured his left ankle.

Now Lackaye is under a surgeon's care at his home, where he will be confined for the next four weeks as the result of his injury, and where he intimated last week that he might bring a damage suit against

McGraw and ask for a large amount in payment for his injuries.

Not only does McGraw deny having struck Lackaye, but he goes further and says that his erstwhile actor friend came to his house of his own accord, became abusive after he had been in the house a short time, and finally, when being "escorted" out by Magistrate Francis X. McQuade and D. J. Praitt, of Chicago, friends of McGraw, who were at the house previous to Lackaye's arrival there, Lackaye kicked Praitt, and, in the scuffle that followed, hurt his ankle.

Magistrate Francis McQuade substantiated McGraw's statement and also stated that he helped to "escort" Lackaye from the house after Mrs. McGraw had complained of the "terrible" language the actor had been using. Another person present in the McGraw home during the fracas was Clarence McCormack, a broker, but no statement has thus far been forthcoming from either Praitt or McCormack.

John Slavin, who sustained a fracture of the skull August 8 last in front of McGraw's house at 301 West One Hundred and Ninth Street, following the McGraw-Boyd fracas that morning in the Lambs Club, left St. Luke's Hospital last Saturday for his home in Elmhurst, L. I. When asked about the Lambs affair, Slavin stated that Lieutenant Commander Liggett ought to tell about the affair, and when informed that Liggett refused to talk Slavin said, "Then I will." But he has thus far failed to give his version of the affair although it is expected that he will go to the District Attorney's office shortly and make a statement.

### MARCUS SHOW ON COAST

SAN FRANCISCO, Sept. 27.—The Marcus Show of 1920, the first Eastern musical show of the current season to be seen on the coast, opened here at the Columbia Theatre for a two weeks' engagement last Monday night, to a turnaway house. The theatre is scaled at a \$2 top.

From start to finish, the piece has all the earmarks of a sure fire hit. Mike Sacks walks off with honors as the chief laugh getter, while Charlie Abbotte, who, incidentally, wrote the score, furnishes some capable support. Some excellent specialty numbers are rendered by Mlle. Marion, Martinez Randall, Mlle. Loletta, Bailly and Mack, Charlotte Allen, Ruth Elmore, Bob Alexander, Bee Winsome, Oliver Vespo and Marie Vespo, Florence Lawrence and Jane Frank.

Standing out from the twenty-seven scenes which go to make up the show are such diverting bits as "In the Shadow of the Sphinx," "Palm Beach," "Under the Sea," "By the Old Church Gate," "Old Castle" and "Out Side the Fair Grounds."

Enroute to the coast the Marcus show played to some record breaking business. For the week of August 1, in Grand Rapids, the gross takings were \$10,373; week of August 22, St. Paul, \$11,589; one-night stands at Butte, Mont., Sept. 2, netted \$1,534, and at Aberdeen, Wash., on Sept. 12, \$1,493.

A. B. Marcus has some novel and original ideas of advertising the show. Throughout the week he has been parading himself before the natives in a \$7,000 Cunningham automobile, which is decorated in elaborate black and white and which draws out the whole town whenever it goes by.

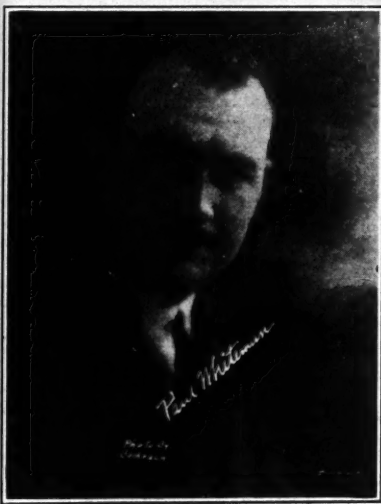
### J. L. & S. RAISE EMPLOYEES

CHICAGO, Ill., Sept. 27.—The firm of Jones, Linick and Schaefer has again announced an increase of wages of its employees, amounting to 25 per cent. It is now said that their employees are the highest salaried of any theatrical firm.

### TO APPRAISE MASON ESTATE

The estate left by John Mason is to be appraised by the State Comptroller's office for the purpose of assessing whatever taxes may be due the state under the inheritance tax laws.

Although survived by five cousins, by his will, executed on March 29, 1905, three months after his last divorce, he gave his entire estate to Mrs. Leila McBirney, friend, of 140 West Fifty-fifth street, and named her also, without bonds, as the executrix.



PAUL WHITEMAN

Paul Whiteman, an orchestra leader, who is creating something of a sensation in the east, comes from San Francisco, where he played at the Fairmount Hotel and later at the Alexander Hotel in Los Angeles. Early this summer he came east to play an engagement at the Ambassador Hotel in Atlantic City. While there he attracted so much attention that many offers for a New York engagement were made him. The Palais Royal finally secured him where he and his orchestra are now playing.

### "MADAME" AVERAGES \$10,000

"Enter Madame," Brock Pemberton's initial production, which will end a seven-week engagement at the Garrick Theatre next Saturday night, opening at the Fulton the following Monday night, has played to \$61,000 on the first six weeks of its stay at the Garrick. This means an average of \$10,000 a week for the period—a new record for takings at this house since it was taken over by the Theatre Guild.

The show has played to absolute capacity since it first opened at the Garrick and would probably not be moving to the Fulton at this time were it not for the fact that the Theatre Guild requires the house for its own scheduled dramatic productions.

"Enter Madame," with Gilda Varesi and Norman Trevor featured in the cast, is one of the foremost dramatic hits of the season. The fact that it has played to such comparatively small weekly receipts is due to the limited seating capacity of the theatre which has no gallery and contains about 550 seats. As a result s. r. o. has prevailed at almost every performance since the show opened.

But, at the Fulton Theatre, whose seating capacity is 924 beginning next Monday, "Enter Madame" will be able to garner upwards of \$23,000 a week at \$2.50 top daily and \$3.00 top Saturday night, the scale that now prevails at the Garrick. And, if the show can play to \$20,000 a week or more, Pemberton will clean up at least \$5,000 a week net, under the arrangement he has with Oliver D. Bailey, lessee of the Fulton, who arranged that "Scrambled Wives," Adolph Klauber's show, which is now playing there, should have satisfactory road booking after it left the Fulton, where it could have remained much longer had Klauber insisted on keeping it there.

But Bailey, seeing a chance to house a real hit, reasoned the matter over with the Selwyns, who are said to have an interest in "Scrambled Wives," put the matter of taking the show on the road up to Klauber and finally won them over to his way of thinking, with the result that "Scrambled Wives," which was making money at the Fulton playing to an average of \$6,500 a week, is booked for a protracted engagement in Chicago following its departure from the Fulton.

That Bailey is making no mistake in bringing "Enter Madame" to his theatre was indicated early this week by two financially satisfactory events. The ticket brokers made a deal whereby they have taken, collectively, 400 seats a night for the first two weeks of the show's run at the Fulton, the "buy" to continue indefinitely so long as the patronage warrants it. And, in addition, the advance sale on Monday, at the theatre, amounted to \$400.

### PLAN BENEFIT FOR DIPPEL

CHICAGO, Ill., Sept. 27.—A number of prominent singers who, in the past, appeared with Andreas Dippel as co-artist, or under his direction as first general manager of the Chicago Opera Company, will be heard in a testimonial concert for his benefit at the Auditorium Theatre on the afternoon of Oct. 14. Dippel himself, formerly the most versatile tenor in the ranks of the metropolitan company, will return to the stage on this occasion, appearing in the last act of "Tannhauser," to be sung in English.

### WESTERN CANADA BUSINESS GOOD

SAN FRANCISCO, Sept. 27.—Reports from the Mac Arthur and Lambert Royal English Opera Company playing in Canada is that business is far beyond expectations. In Victoria the receipts reached \$4900 and, Vancouver run up to \$9800. At Edmonton, owing to delay, the curtain did not rise until 10.40 P. M. and the management was forced to return fully \$1400. However, the performance was given to a \$350 audience that remained.

### OPENING IN NEW HAVEN

"Gus Edwards Revue of 1920," scheduled to open at Atlantic City, October 11, will open at New Haven, Conn., on October 18 instead, with Atlantic City and Washington to follow.

### GOETZ SHOW WILL DO

ATLANTIC CITY, Sept. 27.—Serving two purposes, to entertain an easy-going public and to introduce to America Morris Harvey, the well known English patter comedian of the London Pavillion, E. Ray Goetz's "Piccadilly to Broadway" made its bow at the Globe Theatre last night, spanned with jingly music and pretty girls and some attractive stage settings.

About "Piccadilly to Broadway" there is nothing which commands wonder or unbridled enthusiasm. It is a moderately paced revue, decidedly English in tone, very funny at times and at other moments somewhat dull. Clever people, however, help much to make of it a pleasant entertainment which may be turned into a right smart show with circumspect adjustments and a better balance in its scene sequence. For instance, Helen Broderick proved to have a peculiarly languid and amusingly blase style of procedure which was not utilized in its full possibilities, while Miss Bacon, though charming and interesting, and Anna Wheaton, clever, vivacious and nimble, filled a few scenes too many.

Mr. Harvey has been referred to as a "Patter Comedian," chiefly for the reason that he is most amusing in patter comedy. He is unusually versatile and possesses the faculty of completely changing his mood and style with each change of part and costume. He was particularly funny last night in a burlesque dinner scene, as an extra waiter, an adaptation of the musical hall skit "L'Extra."

Johnny Dooley, Anna Wheaton and Clifton Webb are well known to the musical comedy stage and need no introduction or glorification to make known their ability. Mr. Cochrane filled straight parts with a skill and smoothness that spoke of trained ability.

In the score, which is jingly and tuneful, but not haunting, there is one infinitely fascinating melody called "The Bamboula" which is destined to be heard at every cafe and dining room within a very short time. It has the essence of tango and an intriguing rhythm and melody that sweeps one along with it irresistibly. Other numbers which made impressions were "The Wedding Bells Go Ting-a-Ling," sung by Mr. Dooley, "On the Brim of Her Old-Fashioned Bonnet," sung by Miss Wheaton, "There is Something Peculiar," sung by Miss Wheaton, Mr. Harvey and Mr. Dooley and a witty topical song "Married Life," sung by Helen Broderick.

"Piccadilly to Broadway" needs some attention; it is entertaining enough in its present form and with a little more verve and dash, a deletion of some of the dull spots, and a sprinkle or two of the paprika of American humor, it will no doubt give a good account of itself.

### TOOK ALL HIS CLOTHES

SAN FRANCISCO, Sept. 26.—The home of Fred Sheldon, Orpheum stage door man, was robbed this week of every vestige of clothing he owned. Sheldon awoke to find himself the possessor of a sole pair of pajamas. Wrapped in a blanket, he borrowed a sweater from one neighbor and a pair of overalls and shoes from another so he could put in an appearance that day at the theatre. No clue to the burglars has been discovered.

### IRISH PLAY OPENING

"The Dawn of Ireland," in which Larry Reilly will appear under the management of Will Morrissey, will open at the Lexington Opera House to-morrow, Thursday, September 30.

### FRAZEE DOING WALTERS SHOW

"The Toy Girl," Eugene Walter's new comedy drama, is to be produced in New York during election week by Harry Frazee.

### "MAMA'S AFFAIR" DOING FAIR

SAN FRANCISCO, Sept. 24.—Receipts for "Mama's Affair," at the Curran Theatre, reached nearly \$12,000 for the first week and over \$9,000 for the second.



## "MECCA," WITH 700 PEOPLE, WILL COST \$400,000 TO OPEN

Huge Production Is Probably Largest Ever Undertaken in America—Seat Sale Price Opens for First Night at \$5 Top

More than 700 people, including actors, stage hands and musicians, will be required to present "Mecca," the new Comstock and Gest spectacle, when it opens at the Century next Monday night. Tickets for the premiere were placed on sale early this week at a \$5 scale, as against the \$10 top charged for the "Aphrodite" opening at the same playhouse last season.

For the last five weeks over 400 people have been in rehearsal for the spectacle under the direction of E. Lyall Swets, who staged the previous productions of "Aphrodite" and "Chu Chin Chow." Of this lot, 48 people will take part in the ballet. Michel Fokine has arranged the ballet and choreographic numbers, for which, it is said, he has been paid a daily salary of \$1,000. One hundred and eighty Columbia college students have been enrolled as supers, while the remainder of the cast will include principals, showgirls and chorus.

The animal contingent, this year, will number in its ranks several score donkeys, sacred yaks, zebus, horses and a baby elephant.

The costumes, of which there are over 1,200, have been designed by Percy Anderson, the English artist. According to Gest, who visited Anderson in London this summer, "Mecca" will be his last work as a costume designer. The artist, who is seventy-five years of age, Gest said, is still suffering from shell-shock sustained while painting war pictures.

The fourteen massive sets were painted

in London by Joseph and Philip Harker. The mechanical work has been done here in New York by Theodore Reisig. It has taken four months to build the frame work for the scenes. The properties have been made by Henry Bebbardt. Carl Link has designed the Oriental properties to be used. A back stage crew of nearly 300 have been entered on the salary list to handle the sets and properties.

When seen early this week Gest stated that "Mecca" has cost him \$400,000 to produce, a considerable increase over the production of any of the three previous spectacles. "The Wanderer," he estimated, represented an investment of \$125,000; "Chu Chin Chow" cost \$220,000, and "Aphrodite" \$300,000. Aside from the high tariff for labor and materials, this increase in production is due to the fact that "Mecca" is nearly twice as large as any of its predecessors.

With this in view, Gest asserted that "Mecca" is to be the last big spectacle to be produced by the Comstock-Gest combine. He stated that, even in the event of the Century being packed to the doors at every performance, the play will have to run more than a year in order to regain the money invested.

Oscar Asche, the English actor, and author of "Chu Chin Chow" is the creator of "Mecca." He is here for the first time in fifteen years to supervise the final rehearsals. Percy E. Fletcher has written the original musical setting. Frank Tours will be the orchestra director. There will be seventy-five musicians in the pit.

### WRITERS HOLDING TOURNAMENT

The first elimination games of the song writers' billiard tournament were held last week at Kline's Billiard Academy. The first and second matches have been played and those still remaining in the final will play off for a silver cup this week. The following remain in the running: Milton Ager, Sammy Collins, Henry Santley and Grant Clarke.

The results of the first and second matches follow:

#### First Match.

Sidney Mitchell	18	(18)
Willie Raskin	7	(12)
Lester Santley	32	(32)
Geo. Meyer	12	(21)
Artie Mehlinger	20	(20)
Harry Hoch	14	(16)
Sammy Collins	18	(18)
Ross Fowler	10	(14)
Jimmy Monaco	24	(24)
Irving Ceaser	13	(16)
Henry Santley	28	(28)
Eugene West	22	(25)
Abe Baer	35	(35)
Edgar Leslie	31	(35)
Milton Ager	28	(28)
Jess Feiber	10	(22)
Harry Akst	20	(20)
Lew Colwell	17	(21)
Grant Clarke	30	(30)
Walter Donaldson	21	(28)

#### Second Match

Milton Ager	28	(20)
Sidney Mitchell	14	(14)
Sammy Collins	18	(18)
Lester Santley	27	(32)
Henry Santley	28	(28)
Harry Akst	18	(20)
Grant Clarke	30	(30)
Jimmy Monaco	23	(24)

### WANTS BACK ALIMONY

Dorothy Gates Hermann, a high diver at the Hippodrome, was granted an order by Justice Guy last week, directing Philip Herman, son of a wealthy contractor, to show cause why he should not be made to pay \$900 he owes her in back alimony.

### SHUBERTS OUT OF "BLUE BONNET"

Though the Shuberts are still designated in the billing as the producers of "Blue Bonnet," George Scarborough's comedy at the Princess Theatre in which Ernest Truex is the featured player, it was learned last week that the author and the featured player have jointly bought the show. The reported price is \$10,000, with the Shuberts retaining an interest in the motion picture rights.

"Blue Bonnet" is now in its fifth week at the Princess Theatre, the 300-seat house where it opened August 28 last. The total receipts for the first four weeks aggregated \$11,608 and when the Shuberts disposed of their interest more than two weeks ago the total receipts had only amounted to \$4,407, accruing as follows: \$2,840 the first week and \$1,567 the second. But, since that time, the weekly receipts have risen to \$2,450, the third week and last week, which was the banner one, \$4,751, with indications that the show will play to above \$5,000 this week, and perhaps ultimately to the \$7,000 a week, which is the capacity for this house.

Last week's receipts might have been much greater had the new owners of the show, both of whom are not of the Yiddish faith, played the regular scheduled matinee performance on Wednesday, Yum Kipper, the strictest Hebrew holiday. They shifted the matinee performance over until the following day, thinking that the theatrical patronage on Yum Kipper afternoon would be nil or almost that. They were mistaken in their surmise, for all the shows that had matinees that day, without exception, did a land office business. And, in the evening, almost every theatre along Broadway sold out. Managers say that Yum Kipper, this year, proved to be a banner day for the theatres. The best evidence of that assertion is the fact that the ticket brokers, for the most part, sold every ticket they had, most of them even disposing of the Century Roof tickets they held for the Nine O'clock show.

By eight fifteen last Wednesday evening, Joe Leblang had sold every cut-rate ticket he held.

### JESSEL TO DO PLAY

George Jessel, through Harry Saks Hechheimer, last week organized the Players Productions Inc., for the purpose of producing a three-act farce on which Howard Rogers will collaborate with him. This piece is expected to be ready to open in about six weeks.



JACK LEXEY AND CELIA O'CONNOR

"SMART SONGS AND NIFTY DANCES"

B. F. KEITH'S PALACE THIS WEEK, SEPT. 27th

KEITH'S WASHINGTON, ROYAL, BUSHWICK AND ORPHEUM TO FOLLOW

### MOROSCO OPENS "MOM"

WASHINGTON, Sept. 27.—Oliver Morosco opened "Mom" here last night and it is a comedy that will appeal particularly to those who have personal knowledge of the typical small town American home of the better class, and to every one who has known a mother's care and protection.

"Mom" is acted by a well balanced cast. It is well staged. It is the story of an American mother who has brought up three children, two girls and a boy, with loving care, and sees them go out into the world with pride, but also with the fear that their need of her has ceased to be. In the first act the children go. The three following acts are taken up with incidents that show just how much those young people still depend upon the mother who has never failed them.

There is nothing jarring or improbable in "Mom." The incidents that come up, dramatic, some of them, are, nevertheless, the everyday incidents of life and death that happen in the lives of thousands of Americans. Of the three children that go from the home, one girl, the eldest, marries and goes to New York with her husband, a young architect, who has just returned from the war and has his fight to make to become established. The boy is off to college, with the task of working to help pay his expenses, and the third, sixteen-year-old Margaret, goes to a girls' boarding school.

The married daughter's troubles are financial. She is not willing to wait till her husband has his feet on the ground. Bill collectors and the dingy little apartment in which they live, have driven her frantic. Only a word from her mother over the long distance telephone keeps her from taking a step which would have smashed to smithereens her married life and happiness.

And Benny, the son, a real boy, gets influenza. No nurses, no hospitals are available in the raging epidemic. But his mother, hurrying from her home, takes command.

"Mom" is Mrs. Cutter in the play, and Mrs. Cutter, of course, has a husband, a good man, a plugger, who has the respect of all his acquaintances, but who has not done more than make a living for the family. It is conceivable that "Mom" began mothering him when she first was married.

Minnie Dupress plays "Mom" in a quiet, repressed sort of way that carries conviction. Minna Gombell, as Judith Gordon, the temperamental married daughter—who does not appear to "take after" either her mother or her father—is admirable, and so are James L. Seeley, as Edward Cutter, the father and husband; Helen Weir, as Margaret, the sixteen-year-old daughter; Warner Baxter, as the rich young Camden Morris, and Averil Harris, as Richard Gordan. Lorin Raker takes the part of the irrepressible "Benny" with a naturalness and spontaneity that do much to enliven the action. George D. Parker is a very professional physician.

### McDONALD HAS BACKER

Ballard McDonald last week incorporated a company for \$10,000 with which to make several musical productions. He is said to be backed by a St. Paul banker named Jarns. Harry S. Hechheimer is the attorney of the new corporation.

### MADLYN WORTH

Madlyn Worth, whose picture appears on the front cover of this week's issue, is soubrette with the "Social Follies" playing the Star Theatre, Brooklyn, this week. She is a talented young lady and considered one of the most attractive and best gowned women on the American Burlesque Circuit. When she played the Empire Theatre, Cleveland, recently, one of the leading daily papers had this to say of her:

"Madlyn Worth, however, is the real star when it comes to attractiveness and ability. She will be heard from along the route this season."

This is Miss Worth's third season with the "Social Follies" and she is one of the most popular principals playing the Circuit.



# VAUDEVILLE

## PLAN CIRCUIT OF LUNA PARKS

### CAN BOOK ACTS THREE YEARS

A plan to build a circuit of Luna Parks that will extend practically around the world is under way in New York, with Carlos Sequin, Oscar Journey, Richard Pitrot, Peter F. Mayer and others, interested. It is planned to establish these parks in cities where it will be possible, as well, to build miniature Monte Carlos. The plan, which has been long under consideration, is gradually taking shape and the first of the year will see actual work in building under way.

The plans, as now contemplated, provide for a park in Amsterdam, Holland; Berlin, Germany; Monte Carlo, Buenos Ayres, Havana, Rio de Janeiro and other cities. This will give acts continuous work for a three year period, with transportation and expenses paid, starting at New York and bringing them back at the conclusion of their engagement. It is planned to interest the governments of the cities where these parks will be built in the project in order to gain official sanction of the scheme.

In Rio de Janeiro, Richard Pitrot will promote the park, with a Monte Carlo adjoining and will have there a restaurant, cafe, hotel and theatre, all in one. In Havana, Oscar C. Journey will build the park, in Buenos Ayres, Carlos Sequin will do the building, and in Amsterdam the park will be built by a German concern. Peter Mayer, who designed Luna Park in New York and Berlin will design the parks.

### BULGER TO SHOW NEW ACT

Harry Bulger, who, last season, starred in "The Flirting Princess," will next week return to vaudeville in a new act called "A 70 Cent Revue" by William Jerome. The act is a satire on the present day revue craze. Bulger opens on Monday at Dockstader's, Wilmington. In the act will be his son, and Dorothy Braun.

### HARRY SPINGOLD BACK

CHICAGO, Ill., Sept. 27.—Harry Spingold, local "ten percenter," who was suddenly suspended from doing business on the floor of the Western Vaudeville Managers' Association last week, has been reinstated after having conversed with J. J. Murdock in Cincinnati.

### HUMPHREY AWAY ON TRIP

CHICAGO, Ill., Sept. 27.—Claude S. "Tink" Humphreys, general western manager for the B. F. Keith Circuit, made a flying trip to Ohio this week on an important business matter. He is expected to return to his headquarters here late this week.

### JEWISH CANTOR ENTERING VAUDE.

M. S. Bentham is arranging a vaudeville tour for Bernhard Steinberg, cantor of the Temple Emanu-El. Dr. Steinberg, who has sung in concert in London and Paris, will shortly open at the Palace Theatre in an act which embraces English and Jewish numbers.

### PARISH AND PERU OUT

Parish and Peru, who opened with the John Cort production "Jim Jam Jems" in Baltimore, closed with the show last week and will return to vaudeville.

### REHEARSING IN LEGIT SHOW

Douglas Leavett is now rehearsing with "All for the Girls" at the Knickerbocker Theatre and will open in five weeks in Chicago.

### NEW ACTS

Five Melody Girls, a new musical novelty, to open within a week for a forty week tour of the Loew time. Abe Feinberg booked the act.

Roy W. Haig and Rose Smith, who have just returned from the Far East, will open shortly in a new act by Bert Wilcox entitled "Pardon." They will be billed under the team name of "Haig and Haig."

Kuy Kendall will shortly be seen in a new dancing act with twelve girls, three solo dancers and special scenery, on the Keith circuit.

Al Ricardo, ventriloquist, is rehearsing a new act written by Andy Rice, and will open it within two weeks.

Byron and Langdon are rehearsing their new act called "The Woman Dodger," to open out of town Oct. 11.

### ARDELL TO SHOW NOVELTY ACT

Franklyn Ardell is rehearsing a new comedy act for vaudeville called "King Solomon, Jr." It is a novelty playlet in which Ardell is to be supported by seven girls, all of different types, who will portray the roles of Solomon's wives, one for each day in the week. Ruth Mitchell and Marjorie Sheldon will play the principal female roles.

### ENOS FRAZERE CANCELS

Enos Frazere, aerialist, who recently presented a new act at the Palace in number four spot, has cancelled his bookings, due to a disagreement. It is reported that the booking office offered to play him for the route at a cut salary, closing or opening shows, which he refused. He opens Sept. 30th for a tour of the Fox time as a headliner. Mickey Curran is handling his bookings.

### FOUR FORDS ACT REVIVED

The old Four Fords Dancing act has been revived and, with Mayme Gehrue featured, will open the last half of the week at Bridgeport, coming into New York the following week. Will Cutty, of the musical Cuttys, is to be the pianist.

### ILLNESS CAUSES CANCELLATION

SAN ANTONIO, Texas, Sept. 23.—Tonic Grey was forced to cancel at the Majestic Theatre here last week owing to illness. Jack Baxley, of Baxley and Porter, filled in the bill by appearing in a single turn, in addition to his regular act.

### GET 60 KEITH WEEKS

Jeanette Hackett and Harry Delmar, who were recently married, and who opened their new revue at the Colonial last week, have received a sixty week route over the Keith time.

### LEAVES CENTURY ROOF

Edwin George, who was signed up by the Shuberts, has left the Century Roof Show and cancelled his contract by mutual agreement. He will be routed over the Keith time opening shortly.

### FLO PRICE BACK

Flo Price of the Price Family is back in New York after a lengthy absence. She is working in "Dr. Joyce's Sanitarium" at the American this week. She is the only woman in the act.

### LEE KIDS LAYING OFF

The Lee Kids closed their vaudeville tour in Providence on Saturday night and, after a two weeks' layoff, will begin a nine weeks' engagement in the Keith New York houses.

### GET ENTIRE LOEW TIME

Bob Fisher and Jules Lloyd, the black-face singing and dancing comedians, last week signed to appear over the entire Loew circuit, being booked solid until next June.

## BROADWAY PUTS IN 3 SHOWS DAILY

### ALSO STOPS RESERVING SEATS

The Broadway Theatre, which started big time on Sept. 1st, as one of the Moss-Keith combine, has changed its policy and, in the future, will give continuous vaudeville and pictures at popular prices. The reserved seats have been dispensed with.

Eight acts will do three shows a day, starting at 2.15, the supper show at 5.30 and the evening performance at 8.30.

This is the first time, it is said, that three shows a day have ever been given on Broadway with the exception of Proctor's Fifth Avenue, and the first time they have ever been given in the Times Square district.

The new order of things went into effect last Monday, the show running continuously from 1 to 12, with the prices in the afternoon at 15, 25, 35 and at night 20, 40 and 60.

### START NEW KEITH HOUSE

TRENJON, N. J., Sept. 25.—The breaking of ground for the proposed Keith theatre on West State street, near the Capitol here, will in all probability be started early in October, according to plans outlined yesterday. The project has been temporarily delayed because of the inability of the R. H. Blakely Company to complete a new building in another part of the city on scheduled time.

It is planned to prosecute the work of excavation and construction of the theatre vigorously throughout the coming Fall and Winter. It is indicated that because of the delay the opening of the house will not take place until the Fall of 1921.

### LEON ERROL'S FATHER DIES

Leon Errol, who was doubling at the Jefferson and Broadway theatres last week, was notified after his Saturday evening performance that his father, J. S. Errol, had died at his home in Whitestone, Long Island.

Errol left immediately. His place was filled at the Broadway by Clara Morton, at the Jefferson by Raymo and Rogers and Nonnette. This week, at the Regent, where he was supposed to play, Billy Arlington and Company are deputizing.

### LUBIN AN AUTO INSPECTOR

Jake H. Lubin, general booking manager of the Loew office, has been appointed, by Secretary of State Hugo, as a special inspector of the Automobile Bureau of the State of New York.

### HUDSON HOUSE TO RE-OPEN

The Playhouse at Hudson, N. Y., reopened this week with a vaudeville program of five acts, booked through the Fally Markus office. The house will follow the split week policy.

### ABNER ALI TO BOOK ACTS

CHICAGO, Ill., Sept. 27.—Abner Ali, at one time local head of the White Rats, announces that he will embark in the booking business, entering the field as a local ten percent agent.

### NEWPORT AND STIRK OPENING

KNOXVILLE, Tenn., Sept. 27.—Newport and Stirk open their tour of the Loew time, personally booked by J. H. Lubin, on September 30, here.

### OPENS IN AUSTRALIA

NEWTOWN, Australia, Sept. 24.—Peggy, the ten-year-old toe dancer, opened at the Briggs Theatre last week for her first Australian engagement.

### YOUNG SIGNS BABE RUTH

CHICAGO, Ill., Sept. 27.—Ernie Young, local vaudeville agent, has secured the signature of Babe Ruth to a vaudeville contract and plans to play him throughout the country at the close of the baseball season. The past week, while the Yanks were playing the Sox, Ruth was booked at the Edelweis Gardens through the Young office and appeared nightly, making speeches telling of his prowess at the bat. Ruth proved a great drawing card and the Edelweis management has requested that Young arrange to have him appear there again in the near future.

### EDDIE FOY TRIES NEW ACT

Eddie Foy and the Foy kids broke in a new act "So This Is a Restaurant" by William Jerome, at the new Coliseum theatre on Friday night. This week he is playing it in Pittsburgh.

The act was to have gone on the night the Coliseum opened, but Foy had not been in communication with the children society officers and did not want to take a chance.

### WANTS NAME DISCONTINUED

Tom Scott, of the team of Christy and Scott, has filed a protest with the N. V. A. against Arthur Alexander, of Alexander and Scott, saying that Alexander still continues to use the name of Scott, although at the time of the dissolution of the team there was a mutual agreement that neither should refer to the former act or anything pertaining thereto.

### LOGAN SQ., CHICAGO, RE-OPENS

CHICAGO, Ill., Sept. 27.—The Logan Square Theatre reopened with vaudeville and motion pictures this week, under the management of Harry Miller, formerly manager of the Crawford Theatre. The programs are supplied by the Orpheum Junior Circuit and is composed of W. V. M. A. acts. The house has been remodeled and renovated.

### PANTAGES OPENS ANOTHER

RANGER, Tex., Sept. 25.—Raymond Teal, old time minstrel, opened a new theatre here tonight. It is playing seven acts of vaudeville, booked by Pantages in conjunction with the Fritz Field Tab Show of twenty people. One show a night at a dollar top is the routine. The house has 1,200 seating capacity.

### MAKE FILMS AT H. O. H.

Motion pictures are being made on the stage of the Harlem Opera House this week, using members of the audience in the cast. They will be shown at the theatre the following week and the Mary Pickfords, Theda Baras, Clara Kimball Youngs, William Harts and Eugene O'Briens may see themselves in action.

### STANTONS LEAVE "FRIVOLITIES"

Val and Ernie Stanton, who cancelled a route on the Keith time to play with Anderson's "Frvolities of 1920," replacing Nip and O'Brien, left the show at San Francisco last week. The Keith people insisted that they play the contracts given them. The team opened in Boston this week.

### SOPHIE TUCKER IN CABARET

CHICAGO, Ill., Sept. 27.—Sophie Tucker and her Jazz Band have been booked into the Edelweis Gardens for an indefinite engagement by Ernie Young. Miss Tucker headlined at the Palace last week, where she received honors at each performance. This marked her first reappearance in this city in two years.

### WHITE AND LUCAS SETTLE

The complaint of George White to the N. V. A. against Jimmy Lucas, regarding the Jewish translation of lines used in a song, has been settled in a recent conversation between the two and an amicable settlement agreed upon.



# VAUDEVILLE

## PALACE

The Kinograms opened, running some of the same subjects two and three times and were followed by Monroe and Grant with their comedy trampoline act.

Lexy and O'Connor sang a number of songs, but their dancing, which was fast and snappy, was the punch that put them over in the second spot. The girl looked well in changes of costume, but might have done better with her solo number had she used something a little newer than Quaker-town. The act took several good bows, getting over considerably better than the first act.

A wait preceded "Ye Song Shoppe," which went over very well considering the fact that it has played the Palace several times. Some of the costumes look new and also a couple of the girls. The shapely one doing the shimmy, can certainly shake herself. Harold Whalen made a hit with his dancing, and the singing of "Chinatown" received a good hand. The number was artistically delivered.

Robert Emmet Keane made a hit with his opening Spanish number and also with a couple of recitations, one a Scotch poem and the other Kipling's "Advice To The Young British Soldier," both of which were done admirably. He hasn't a great voice, but certainly knows how to get every ounce of dramatic effect into his way of reading. His jokes were, for the most part, old. Some very old, but most of them went. We think, however, that in two years, Keane might have dug up a few new ones. He took several legitimate bows to good hands and could have taken another encore.

Sylvester Schaeffer, the versatile, closed the first half. He has not been around New York for some time and his act was a distinct hit. Schaeffer crowds into thirty minutes enough stunts for a whole show and does them all well, some better than others, it is true, but all with artistic finish. His rapid oil painting is very fast, his juggling very clever, and his shooting very accurate.

The only weak point was the song by the girl, which could be omitted to advantage as she has not enough force to make it carry very far over the footlights.

Phil Baker "mopped up" with his naive remarks, accordion playing and several songs. He has personality and made it tell. A nance "plant" in a box, assisted at the finish. For an encore, Baker asked Charles King, who was in the audience, to sing, and King put over "How You Gonna Keep 'Em Down On The Farm" and was a veritable riot. Another published number was sung by the "plant" after an announcement by King that he didn't have to die to go to Heaven, but could die opening intermission just the same, which went for a big laugh.

Whiting and Burt, with their new review, got over nicely, taking a number of bows at the finish and Whiting responding to continued applause with a neat speech. The act was reviewed last week in detail. It seems too long and could be cut from forty-one to thirty minutes. It starts well, but begins to drag with the "Doggone Dangerous Eyes" song, which could come out and the next song be gone right into. The finishing bridal number, a three-part song, is weak and lacks the punch a fast Jazz song would have at the finish. Whoever rhymed the word "juvenile" with "Full of guile" is full of guile. Furthermore, the line with "juvenile," pronounced with the soft sound of "g," is not long enough.

Santley and Norton will be reviewed under New Acts and Reappearances.

The Mirano Brothers, with their sensational aerial act, closed to an almost empty house, but those who remained were thrilled with their feats on the revolving apparatus. The act was at the Hippodrome last season and is a corking good novelty acrobatic sensation. H. W. M.

## SHOW REVIEWS

(Continued on Page 10)

### HAMILTON

The female of the species predominates at the Hamilton this week. After the first turn, five acts in a row feature women. Practically the whole first half is given over to members of the fair sex, while the Morton family rule supreme, following intermission.

For an eye opener, Davis and Pelle presented a strong man act, which was accorded a good hand. O'Rourke and Adelphi followed with a cycle of melodies which were well received. Two girls comprise the team. One does most of the singing, while her partner accompanies at the piano.

Corinne Tilton, the peppery young chatterbox, scored heavily in "A Chameleon Revue." The piece is beautifully staged and the various settings depicted were all worthy of the plaudits they received. Taken all in all, however, Miss Tilton provides the real pyrotechnics in the act. Her drole mannerisms and her manner of putting over a number won the approbation of the audience. Her best bit was an impression of an inebriate. Of those in support of the little comedienne Benny and Western, a dancing team, stood out and ran her a close second for applause honors.

Buster Santos and Jacque Hays are billed "The Girls with the Funny Figures," while their offering is labelled "The Health Hunters." If the more robust one of the duo is in quest of health, then we are going right out to consult our family M. D. At any rate the act scored one of the hits of the show and is a sure cure for the blues. The stout health-hunter is a happy-go-lucky type of comedienne and her antics had those out front in a perpetual laugh. Her partner, whom she gives the sobriquet of "Shadow," also proved herself a laugh manufacturer. The real hit of the turn came when both girls appeared in tights, the thin one showing a knee that resembled a knuckle, while the knee of her partner, well, anyway, that bit brought down the house.

Yvette Rugel won the audience to her through the medium of her sweet singing soprano voice. Not only has she a splendid voice, but her enunciation is very good. Her selection of songs was in good taste also and the end of her turn saw her registered as one of the hits of the bill.

Clara Morton opened what might be appropriately styled the Morton half of the program. Her songs went over to generous applause, while her dancing at the piano for a close made necessary two encores. At the end of the second, an Irish number, she had great difficulty in even then getting away.

Paul Morton and Naomi Glass continued the good work with their songs, dances and repartee. Their dance, with the baby carriage, sent them off to one of the best hands of the program.

When The Four Mortons were announced the house started applauding and when Sam and Kitty came on they received an ovation. Although their dialogue is the same as that they have been using for some time, it occasioned laugh after laugh, as well as a vociferous outburst of applause at its conclusion. Martha and Joe fitted into the offering nicely and won the approbation of the audience with their singing and dancing. The insistent plaudits which followed the close of the act resulted in all six of the beloved family coming on, which resulted in a "clean up" of the show.

Johnson, Baker and Johnson came on after eleven o'clock, but those who stayed the show out were well rewarded. The act is an exceptionally good one and has a great deal of comedy, due to the manner in which the trio juggle a number of Panama hats. J. Mc.

### ROYAL

Clark Martinette and Joe Sylvester started the program with a series of acrobatic feats. They interjected quite a little comedy into their pantomimic offering and won laughs as well as applause.

Joseph M. Norcross is billed as the oldest living minstrel basso in active service. By looking at him no one would doubt the truth of the statement. However, he does not seem to have lost his knack of putting across a singing number. Assisted by Nellie I. Norcross, he gave the audience an idea of the songs of yesteryear. "When You and I Were Young, Maggie," and others of the old favorites, met with approval and sent the team off to a good hand.

As a ventriloquist, Marshall Montgomery need side-step to no one. With the assistance of Edna Courtney, he offered a delightful little skit in which his dialogue with the dummy was replete with natty lines. Most of the talk takes place at a dinner table. Montgomery's ability to throw his voice while eating and drinking occasioned a great deal of applause. His closing hit, wherein he has the dummy apparently whistle, was so well received that it necessitated an encore.

Joe Rome and Lou Gaut had the patrons side-splitting with laughter from start to finish. They got away fast and never let down throughout their turn. Their difference in size was enough in itself to make a Chinaman laugh, but, when they started to dance, they took the house by storm. Rome is just about tall enough to be able to see whether his partner has anything on his hip. Gaut is taller than George Kelly, of the Giants, and almost as thin as his baseball bat. Every time he wanted to tell Rome something he had to get down on one knee.

Several songs went over to big hands, but the team's eccentric dancing was a knockout for laugh purposes. Rome, especially, was a riot with his comedy steps, while his partner had them roaring at a burlesque interpretation dance. The applause was such that a dozen encores could have been had for the asking.

"The Little Cottage" is an entertaining and bright little miniature musical comedy, which also registered one of the hits of the show. The comedy is well handled, while the music is lilting and catchy. Frank Sinclair, Cliff Dixon and Goldie Collins are the principals and appeared to advantage in their respective parts. Miss Collins has a charming personality, a good singing voice and, in addition, is a nimble and graceful dancer. These attributes, combined with her good looks, augur well for her future.

Harry La Kranz and Bob La Salle had little trouble in scoring, no matter in what position they may be placed. Starting the second half of the program they closed their act to an ovation that vied with that accorded to Rome and Gaut. They know how to put over a popular number and rendered a quintet of such with telling effect.

Grace Nelson followed with a short program of songs and her soprano voice easily put her in the hit column. She was becomingly gowned and rendered selections which ranged from published numbers to opera.

Joe Laurie, Jr., gave the patrons little chance to rest and they hardly had a breathing space while he talked of himself, women and other things in general. To show his affection for the audience he trotted out a venerable couple, which he introduced as his mother and father.

Amata, although at the tail end of a good bill, held the undivided attention of the audience until the conclusion of her act, at which time she was heartily applauded. J. Mc.

### RIVERSIDE

Bobb and Tip, man and dog opened the show. The dog is a marvel and does about all the tricks performed by the best canines and then goes them one better. The man does but little in the act, he opens with a song and then the dog sings. Barring his faulty enunciation the dog sings about as well as the man.

Combe and Nevins, two young men of pleasing appearance, did fairly well in the second spot. Both sing and one furnishes the piano accompaniments. They open with a special number in which the tenor says that he is no Caruso. That fact was self evident after the first tone was heard. They rendered a repertoire of published numbers, all of which would have sounded much better were the young men to devote more time to the study of the vocal art and song rendition.

Baroness De Hollub (Harriette Lorraine) with Harry Crawford, took up some twenty-four minutes in relating their various love affairs. Fifty is the number the Baroness claims in the playlet. The Baroness is not new to vaudeville, she was for some time the soprano in the Senor Westony piano act. Westony was always a refreshing spot in vaudeville for as he played the instrument he always insisted upon having the breezes from an electric fan playing over his ample person. The Baroness is singing but little in her playlet and her acting leaves much to be desired. During the course of the playlet the phone rings several times and over it is heard the declarations of some love sick suitor who is about to commit suicide. The report of the pistol is heard and then the action of the piece starts up again. The gun went off in the wrong place once or twice at the Monday afternoon performance but this had little affect as gun plays and glass crashes are frequent during the over long time the piece is running.

Ben Bernie, with his violin, went over well although the enthusiastic applause which usually follows the ending of his act was absent. Bernie worked with ease and apparently took it for granted that the fault was with the audience.

The Creole Fashion Plate has chosen a stage name and now is billed as Karyl Norman, a real fine sounding name for the female impersonator. He has a new and beautiful stage setting and some gorgeous gowns that made the female portion of the audience gasp. His voice sounds better than ever. It is smooth and even especially in the top register and he put over a half dozen special numbers with telling effect. Norman has by far the best act of his career and is showing such decided improvement over anything he has done before that there seems to be a big future before him.

Irving and Jack Kaufman, the phonograph singers, followed "Topics of the Day" in the second half and scored a big applause hit. Their voices have that peculiar metallic quality which cuts effectively into the wax of the records but is not so pleasant to the ear when they sing in person. Their repertoire was well selected and they are good showmen irrespective of the fact that the greater part of their work has been before the phonograph horn.

Thomas E. Shea gave brief bits of some of his legitimate stage hits. "The Cardinal," "The Bells" and the "Dr. Jekyll and Mr. Hyde" high spots have been condensed into fifteen minutes of entertainment. Shea is a good actor and he handled the condensed versions of the playlets excellently.

Morris and Campbell were a comedy riot in their familiar "Avi-ate-her" act. Morris is getting more laughs out of the act than ever before and scored one of the big hits of the bill.

The Mellette Sisters with Lew Pollack at the piano closed the show and held the audience in well. W. V.



# VAUDEVILLE

## ORPHEUM

The bill got under way with lots of speed, being propelled by the Four Ortons, an aggregation of wire artists who rank with the best in their line, and who offered a routine of novelty wire work that supplied thrills, laughs and surprises. They work smoothly, swiftly and without any unnecessary frills. They were the recipients of a good measure of applause.

Tony, the wandering violinist, who occupied the second position, filled it capably and offered a musical diversion that proved more than acceptable.

Raymond Bond and a company of one man and woman, offered a playlet entitled "Fairy Book Stuff." It deals with a well-known actress, who, as is often the case, is the daughter of a hick farmer. She believes in love of the old-fashioned kind, with a home in the country, etc., and is waiting for her boyhood lover to come and claim her, as she has always wanted him to. When he does come, though, she is disappointed, for he is only a hick. Then a famous playwright with whom she thinks she has been in love, comes, and he turns out to be her country sweetheart. In explanation, he tells her that he was only playing a trick. The act is cleverly written and has good lines. The woman and man in support are excellent.

Kate Elinore and Sam Williams were fourth, presenting a conglomeration of comedy, song and music. Miss Elinore was right there with the repartee and got many laughs by pulling some clever ad lib lines. Williams, who worked straight and upheld the musical end of the act, looked well in tuxedo and full dress and worked hard. Miss Elinore excited much comment by appearing in an abbreviated, maidenish costume, which was conspicuous by its absence.

Adelaide and Hughes, who closed the first part of the bill, received quite an ovation upon the announcement of their name. They proved their title to it, for they are wonderful dancers. A review of their act will be found in New Acts.

Gertrude Vanderbilt opened intermission, following the usual film interruption. She is doing the same act, practically, as she did before she left for Europe. Save for a new opening number, "I'm the only one of the Vanderbilt's in vaudeville," the act is the same. She has improved somewhat in her manner of delivery, but is still far from being a comedienne. Dean Moore, at the piano, has bettered himself one hundred per cent.

O'Donnell and Blair, in "The Piano Tuner," were a riot of laughter. O'Donnell, a knockabout comedian of the tight-mouthed variety, who depends upon gestures, facial expression and falls for his laughs, of which he gathers plenty, is a master at his line and had the audience in a constant state of laughter. The work Miss Blair is called upon to do is negligible but dangerous. However, she does well with a thankless part, for O'Donnell, of necessity, gets all the praise. They were a riot.

Brown and O'Donnell, in following them, had no easy matter to contend with, for it is difficult to put "wisecracking" comedy material across for hearty laughs after an enforced layoff due to throat trouble and following a knockout comedy turn. However, the boys did not seem to mind the spot and soon had the audience in good humor, laughing, giggling and applauding their work, as it merited. They have improved within the last few weeks and should keep on doing so, for they have possibilities of developing into top liners. Russ Brown, recently recovered from an attack of laryngitis, was in exceptionally good voice and, as for O'Donnell, he just smiled, joked and danced his way into favor.

The Asahi Troupe of five, three men and two women, offered the usual Japanese magic, risley and gymnastic turn, holding the audience very nicely. The act is lavishly dressed and well presented.

News reels concluded the afternoon's entertainment. S. K.

## SHOW REVIEWS

### COLONIAL

Although only eight acts were billed, ten appeared, which necessitated a great deal of switching around of the bill.

Robbie Gordon, she of the ample figure, appeared in a number of poses. "Cleopatra," the "Minute Man" and "Tannerin" seemed to stand out the best.

The Mizzan Troupe were second and scored heavily with their ground and lofty tumbling, applause being most strong on the forwards with twisters. They only work three minutes, but made every second tell.

Ed. Morton put over a number of songs with but fair results. The "In the Vestibule" number was the best. The last offering was a pitiable affair that some misguided lyricist, with a still more misguided sense of the values and fitness of things, put together around no less a subject than Shakespeare's plays. Hamlet's soliloquy, Antonio's speech from "The Merchant of Venice," Wolsey in "King Henry the VIII" and "Macbeth" being ridiculed, sung in rag and generally muddled up. It was not funny, failed to interest the audience, and, from any angle, was a shame.

La France and Kennedy got over well with their talk anent boxing, both being good and the straight man possessing a fine vocabulary and an eloquent flow of language. The talk seemed a trifle drawn out and might be cut a few minutes. The dance done by the straight man was neat and registered.

The Four Marx Brothers went over big and received many laughs. The harp is well played by one of the boys, but the act is just as sloppy and suggestive in places as it was when last reviewed at the Palace and makes one wonder how they get away with it, especially the tickling of the girls under the armpit and the slap in the back.

Mae and Rose Wilton were their usual hit, taking any number of bows and receiving strenuous legitimate applause which their efforts well merited.

Tighe and Leedon were the next act and succeeded in getting over very well. See under New Acts.

Jessie Brown and Effie Weston, with a fast, snappy dancing act, were the recipients of much applause that was well earned. The girls dance at an accelerated tempo that is remarkable. See under New Acts.

Gordon and Ford, unprogrammed, were next and went well in the spot. They were a laughing and applause hit with their talk and singing. The girl might try to modulate her speaking tones, which are harsh and strident.

Albertina Rasch, assisted by what was billed as her "Symphonic Intime," really a harpist, violinist and 'cellist, did a series of dances. They were no doubt all about something or other and would, probably, be called interpretative, though of what, it would be hard to say.

She opened with a toe dance, following which the violinist played Chopin's Fifth Nocture with harp accompaniment without much depth of feeling.

With a small music box playing a tinkle that could hardly be heard on the front rows, Miss Rasch, dressed as a toy doll, with a pair of cymbals, did a mechanical doll dance that the audience laughed at and frequently and most audibly "kidded." Schuman's "Traumerei," with little phrasing and without ritardando at the finish, failed to get much. The harp solo went over fair and the last dance with the cloud effects and the trees swaying with Miss Rasch in a spot, meant nothing to the uninitiated. H. W. M.

### SHUMANN-HEINK BUYS HOUSE

Mme. Shumann-Heink has purchased from the estate of Ruth Dana Draper, 123 East Thirty-sixth street.

### ALHAMBRA

The Ramsdells and Deyo, presenting a dance novelty, opened the bill to mild applause, which state of approval continued to be the order of the evening throughout with but two exceptions. Their dances were well done, arranged and presented in proper routine. What little success they achieved they deserved.

Bigelow and Clinton were, judging from the standpoint of performance, the legitimate applause hit of the show. On in number two, with no reputation, a cold audience and handicapped by some of their own material, they, nevertheless, stopped the show. Credit should be given where it is due and these two boys were a riot. They took the heartiest and most persistent applause of the evening as their portion of the spoils. Their act is improving greatly. The gradual elimination of the hokum will aid. Although the comedy attempts add laughs they detract from the class of the act. But they were the hit of the show.

Newell and Most, on in number three, were handicapped by the spot and various other elements, among them the continual buzzing of the fans and the racket from an adjoining bowling alley, which two elements combined excellently in creating an atmosphere of disorder above which it was impossible to hear them delivering their lines and songs. Many laughs and most of the applause that should have been theirs was thus lost to them. It would be unfair to condemn them for not being a huge hit under such circumstances. They did remarkably well in taking four bows.

Mary Marble and Company were handicapped in the same way, only to a greater degree, for the preceding act still had its singing and dancing to get by on. But Miss Marble's act is a sketch and many situations were spoiled, laughs killed and lines lost in the din. Miss Marble is doing the old Maude Fulton playlet, "My Home Town," in which are depicted two actresses with a travelling show who arrive in their home town. The leading lady, who ran away from her husband and baby finds them again and their is much rejoicing albeit much shedding of tears and hokum. Miss Marble was a treat, but then she always has been. The act was nothing more than a personal triumph for her.

James Thornton, among monologists the high ace, was fifth. He entertained with a number of stories, most of which have long since been published in the 10c joke books issued by various enterprising firms. Some of them will soon be in the joke books. Another personal triumph due to the presence of many old timers in the house. Jim is still a pretty clever boy at that.

Billy Arlington and his company amused with some comedy bits but failed to be the surprise we expected.

After intermission came the king of vaudeville minstrels. But the usual king's greeting was missing and the vociferous applause that one has always associated with Leonard was not there until the end of the act. However, he was the second real hit on the bill. Stewart and Olive assisted him with the pedalurgical end of the entertainment while he supplied the vocal issue, with many old time favorites. He finally had to beg off, due to a sore throat.

Belle Montrose, assisted by an unbilled, unnamed "plant," put over a fairly clever line of comedy in a very clever manner, much to the delight of the audience.

Bessye Clifford, in a series of artistic poses, was next. The act was a fitting close for a very poor show, in fact the poorest we have ever seen at this house. S. K.

### MOSS'S COLISEUM OPENS

When more than 3,100 people, or, as the official tabulator announces it, "3,500," are sheltered under one roof in a new theatre, that house is a mighty big one. Which is what the new B. S. Moss-Keith Coliseum Theatre, at Broadway and 181st Street is; an excessively large and beautiful theatrical edifice, the construction of which, including the land, entailed an outlay of upwards of \$750,000. Its opening last Thursday night, with a combination vaudeville and motion picture program, tended to more closely cement the recent absorption by the Keith interests of the B. S. Moss theatres.

The Coliseum is the largest of all the Keith houses. The site on which it stands was acquired by B. S. Moss more than a year ago. He planned to erect a large theatre and apartment house on the site, but the seating capacity was not to exceed 2,500. In this project Moss came near being thwarted shortly after he acquired the property. A local taxpayer, backed, it was reported at the time, by William Fox, instituted proceedings under the Zoning Law which, had he been successful, would have resulted in the refusal of the city authorities to grant Moss a license to build a theatre of more than 600 or 800 seating capacity.

However, the taxpayer was unsuccessful, the courts holding that Moss had declared his intention of building a large theatre on the site before the Zoning Law, which now restricts that particular locality, became effective.

Following the success of his legal battle, Moss began construction work on the theatre, and, after a short time, began to encounter new difficulties which could hardly have been foreseen. Labor troubles in the building trades held up the construction work. Iron and steel for the structure, which had been contracted for long before it became necessary, failed of delivery on account of a railroad embargo.

With the great financial resources of the Keith interests at his command, Moss finished the new house in record time. And last Thursday night, those who attended the initial performance, did so in a beautiful edifice, the interior of which is finished in ivory, gray, old rose and gold. The walls and the ceiling are filigreed and on the ceiling, over the proscenium, there is a beautiful group in relief which is patterned like a huge cameo.

The interior of the house extends in width from the front like a triangle, and, despite its extraordinary hugeness, that portion of the orchestra floor extending in front of the balcony suggests coziness. The large balcony extends upward until it almost reaches the ceiling. There is a promenade above the orchestra floor which contains, besides retiring rooms, a special sort of salon writing room done in yellow with yellow brocade curtains to match. The furniture in this room in French of the Louis XIV period. Mezzotints by American artists adorn the walls.

The dressing rooms, back-stage, have every modern convenience, including pier mirrors. The stage itself has the most modern electrical equipment. Eugene De Rosa was the architect.

Emil H. Groth, of the Moss staff, who formerly managed the Regent Theatre and more recently was manager at the Hamilton, has been appointed manager of this house. Jerry De Rosa is the assistant manager; S. W. Lawton is the general musical director; Gerard Carbonare is the musical conductor and Charles Eggett is the assistant conductor. The orchestra pit, built to accommodate twenty-five musicians, contained nineteen men on the opening night.

The personnel of the house staff is as follows: Dave Ireland, superintendent; Margaret Howie, chief usher; B. Kelly, stage director; F. Shilling, electrician; S. Erickson, assistant electrician; W. Shee-

(Continued on page 34)



# VAUDEVILLE

## PROCTOR'S 5TH AVE.

(Last Half)

Opening the show, the Avandos put over their novelty musical offering for a good hand. Both display an excellent technique. Several of the numbers, although well rendered, could be substituted, however, by more up-to-date material, without detracting from the entertainment value of the offering.

Fox and Ward, the team of old timers, who year ago, amused our forefathers at Tony Pastor's, still retain the knack of putting their material over in a manner bound to make an audience want more. These two interesting figures of the stage of yesterday and today, however, speak a great deal about their past successes, which it might be just as well to cut down somewhat.

Hayden and Ercelle, with their funny ultra-British stories, a bit of the fiddle and of the voice, scored a fair hand. Of course, no Englishman, that is to say, no stage Englishman is fully dressed without his monocle and, inasmuch as the Englishman in this case was not an Englishman, his solo eye glass failed to carry on. Still, his stories and songs were just as effective, which only goes to show that an actor need not make a "silly ass" out of himself to characterize our cousins from across the pond. The young lady contributed some rather good support, but of one thing we are sure that is that if the eminent Polish composer Wieniowski had heard her rendition of his shimmy de cheval, he would have spent a few uncomfortable moments. Verdi would have found himself in a similar position had he also been present to hear her warble.

Renee Noel and Company offered a surprise in the way of a serio-comic sketch. We say surprise because it was really so good and so well enacted. In fact, we are of the firm opinion that Miss Noel has one of the best acts of its kind we have ever seen. It has all to do with the seriousness of marriage and the mistakes which very often result from a hasty step in that direction when the incentive of love is lacking.

Jim and Betty Morgan went over only fair with their songs and piano routine. Miss Morgan makes several changes of costume and looks very attractive, sings, in a rather pleasing voice and is possessed of a small degree of personality. Morgan contributes his presence, a song or two and a very poorly played piano number.

Brisco and Rauh are laughmakers and, incidentally, laugh getters. To top this off, they can sing. They do the latter just as well as they make 'em laugh.

Bert Hanlon, with his monologue and funny stories, scored an individual hit.

Ralph Dunbar and his Salon Singers put over some part solo work in excellent manner.

Phil Baker, with a new "plant," filled in next to closing. By reason of the new side-kick this act is reviewed under New Acts and Reappearances.

The Beginning of the World, depicting creation, with kaleidoscopic effects, proved an interesting and entertaining closing number. E. J. H.

## PROCTOR'S 125th STREET

(Last Half)

The bill was opened by Lester and Chivo, who will be reviewed in the New Acts section.

Phil Dwyer, assisted by Millie Beland, in a dog impersonation of kid act, were second and obtained laughs due to the antics of the dog. But the finish of the act is not one to bring much applause, although the act is a good one for the children, who were thoroughly amused. It will be reviewed under New Acts.

Lyle and Emerson, reviewed as a new act recently, followed and went over nicely. Sammy Weston and Girls, billed as "Melody Charmers," made a hit. The act is smoother than when last seen and is pretty well set. The girls seated at the piano, might smile occasionally. A couple do and the rest might follow suit. It helps. The baby-grand, center, still kills the entrances of the girls.

Harry Lester Mason, as a Swedish waiter, before a drop depicting the interior of a cafe, delivered a monologue full of laughs put over for the full value of each one by Mason, who knows how to handle his material. A most noticeable point was the fact that every bit of the entire talk was clean, not one gag or line being even remotely suggestive, which was a welcome relief. "The proof of the pudding is in the eating," and the proof that a comedian may get good, hearty, legitimate laughs, without resorting to suggestiveness and vulgarity, is evinced by the act done by Mason.

Walter Manthey and Company closed the show with a dancing act that has been reviewed several times in these columns. He works hard and the girls assisting him do likewise. The Russian steps on the toes done by the younger girl, were a hit and the taller one looked well in changes of costume, presenting a shapely and artistic appearance. H. W. M.

## SHOW REVIEWS

### PROCTOR'S 23RD STREET

(Last Half)

Sherman and Rose opened the bill through the medium of some fast and fancy stepping. The girl in the act is a lithe and graceful dancer, while her partner scored in some Russian steps. For a close they do some rapid whirls which sent them off to a good hand.

Kelly and Walton registered a number of laughs with a comedy skit in which a drop in one depicts the exterior of a well-known restaurant. The girl is a waitress and her partner insists on selling her a dog. A great many of the gags are old, but they proved effective. The man in the act has a fairly good voice and went over well in two sentimental numbers.

Grace Huff and Company offered a comedy playlet which concerns the duplicity of a rather egotistical and sissified husband. He believes that his wife is dead in love with him and that another woman is afflicted the same way. He tries to play fifty-fifty with both of them. Most of the comedy is occasioned when the affinity (Miss Huff) comes to the wife and begs that the latter keep the husband all of the time. The wife, in turn, declares that she could never stand it and begs the affinity to keep him part of the time. Eventually, everything is straightened out and the affinity marries a friend of the husband. The laughs came thick and fast and Miss Huff, although she appeared to have a cold, scored individually.

Cliff Clark portrayed different character sketches, most of them being confined to the different manner in which Irishmen sing our popular songs. An impression of a bartender who has gone wrong on root beer, won an emphatic hand.

Howard and Sadler, two girls with fairly good voices offered a number of published songs which were well received. Both young women were gowned in taste and their singing is good.

Bernard and Meyers have a surprise act in which the "stall" out in front, represents a taxi-cab chauffeur. When the girl starts to sing he interrupts and demands \$1.10 that she forgot to pay him. Later, he joins her behind the footlights and their repartee continues. Their songs registered and they got one of the best hands of the program.

Buckridge and Casey brought a very entertaining bill to a close with a singing and dancing act which was up to the pace maintained by the preceding turns. A girl and a boy comprise the team and are assisted by a young chap at the piano. J. Mc.

### PROCTOR'S 58th ST.

(Last Half)

The Parshleys, man and woman, are two exceptionally good exponents of xylophone playing.

Brown and Sumner, with some comedy, singing and dancing got over to a very good hand. The girl in the act did some clever work in one bit, as a Swedish girl, and her dialect and mannerisms occasioned laugh after laugh. As a "straight," she also appeared to advantage. Her partner sings well, while their dancing also came in for some plaudits.

Denning and Dunigan scored one of the hits of the bill with their songs and nonsense. The girl in the act is a proficient piano player. Their best bit was a song telling of the different manner of men who call on women. The man then proceeded to give his impression of the various types, while his partner added to the comedy by her manner of receiving them. The treatment-rough method seemed to meet with the most satisfaction, judging from the applause.

Saxton and Farrell have a surprise act that is very well executed. The girl enters and immediately goes into a song. She has sung only several lines when the lights go out. She continues singing, however, for several seconds, meanwhile calling for "lights." Then she stops and her act has, to all intents, flopped. When a stage hand enters with a projection light, she again starts to sing, but his hammering interrupts her. This manner of introduction went over big and, from there on, the act kept up the good work.

"Indoor Sports" scored one of the hits of the bill. The act has been reviewed here recently and, as at the big-time houses, the bit which seems to get the greatest number of laughs is that wherein the girl practically proposes to one of the two boobies.

Herbert Ashley, assisted by Roy Dietrich, had them laughing throughout at his parodies on popular numbers. He knows just how to get a number over in Jewish dialect. Dietrich has a sweet voice and went well in the original versions of the Ashley parodies.

Sweetman's Band brought the program to a close with some very good music. It will be reviewed under New Acts. J. Mc.

### COLISEUM

(Last Half)

Every act on the bill of this initial opening performance was applauded with zestful sincerity by the huge audience that came to see what's going on in this newest theatrical edifice on Washington Heights. Audiences are always warm-handed at initial performances in new theatres.

The Donald Sisters ingratulated themselves into good favor almost from the very start, for they are a skilful pair of gymnasts whose tumbling and balancing act is quite above the average of its kind.

Morris and Campbell, the man of whom works from an upper stage box during part of the offering, sang and danced and gave vent to general tomfoolery, all of which tickled and aroused real laughter. The girl is a nifty personality who vied favorably with her more irresponsible partner.

Eddie Foy and his six offsprings headlined the bill but did not use their new act on the opening night.

Yvette Rugel graced the bill, with her sterling soprano tones and her ability to sing anything from a jazz tune to a classical ballad. Miss Rugel, it seems to us, is a splendid type of vaudeville songstress. To begin with, she has a better voice than probably ninety-nine per cent of the feminine talent that graces the vaudeville stage, and not only that, but she also knows how to render a song. Thus, she is a high-class entertainer, than whom there are few better now functioning in vaudeville.

Tom Patricola, assisted by Adelaide Mason, worked so hard and sincerely that his irresponsible brand of humor got over with a bang. The visible dampness of his brow, face and neck, at the finish, bore mute testimony of the reckless abandon with which he works. Miss Mason, too, sang and danced capably.

Ed Janis and Company, the latter consisting of Carmen Booker, the Sothern Sisters and a male pianist whose name is not designated in the billing. In the case of the latter it being well perhaps that he isn't, for he pounds the keys fiercely, danced all sorts of dances. But their joint and collective efforts failed to make more than a passingly favorable impression. The settings and the Sothern Sisters might be mentioned as the chief favorable elements in the dance offering. But, as for Janis and Miss Booker, his premier danseuse, their terpsichorean efforts lack both grace and originality. M. L. A.

### HARLEM OPERA HOUSE

(Last Half)

Following an announcement relative to the making of motion pictures on the stage next week and a couple of songs sung by a spotlight singer, the dancing Hagans did a routine of dances including some acrobatics and a couple of neck spins, one with the girl's arms around the man's neck and the other head downward with her feet crossed behind his neck. They looked well in several changes of costume and made a hit. The act would be better without the opening poem.

Warren and Mable, in the act but recently reviewed, went over fairly well in the second position and were followed by Marlon Evansten and Company in "The Beautiful Lady."

Davis and Rich open with the man at the piano, the pedal of which he hits with an emphasis that produces a resounding whack. The girl, in a coral-shade panne-velvet costume, looked attractive and put over several numbers. The jazz number first used was delivered with such rapidity that none of the words were understandable. The sneezing number which followed, was much better. In a costume of silver and green, "Strike, Strike, Strike," was delivered artistically and won hands. In a pirate costume of silver and red velvet, with trousers of brilliants, and a revolver, a blue number about love was done with good results, for an encore.

Charles Leonard Fletcher gave three characterizations, one of Mark Twain making an after-dinner speech, a condensation of the act called "At the Telephone," which Charles Warner played, and a "bum" of Central Park, for the latter reciting "Take It From Me Kid, Take It From Me." The first and last were his best, the telephone one being stogy and unconvincing.

Anthony and Arnold, reviewed several times recently, got over, mainly due to the singing of the woman and the dancing of the man. Some of the talk got laughs, but considerable of it is small time and old. For a finish, the woman sang a counterpoint obligato to a fast jazz and the man danced. Emphatic applause which continued after the sign was flashed for the next act, greeted their efforts.

Larry Harkins and Company closed with published numbers, played and sung by a jazz combination. H. W. M.

### KEENEY'S

(Last Half)

Stanley and Dean, man and woman, in a piano, singing, comedy and stepping act, opened the show and did rather well in the position. They present nothing new in the way of material, arrangement, delivery or style. In fact, it was their personalities and efforts to please more than anything else that sent them across. New material is needed in large quantities.

Haywood and Company, the latter as is often the case being a male pianist, proved to be not only a diverting dance novelty but a huge hit in number two spot. Hayward is a girl, who, if we are not mistaken, we have seen before billed as Mildred Harris. However, she is a clever, capable dancer, with an excellently arranged routine, consisting of toe dance, Oriental, sword dance, Spanish dance and a jazz dance.

Adams and Thomas, a hokum comedy act, has been reviewed in these columns at various other times. They got laughs with their arrangement of wise cracks, although a lot of them are not so young any more and drew quite a hand at their finish. The act concerns a couple who go out to a "swell affair," when friend wife makes a fool of herself and husband.

The Whitehouse trio's act is very familiar, at least the setting and the act were. The people seemed new. If memory does not fail us, this act was formerly done by Dave Lerner and two assistants. It is a comedy singing act set in a pawn shop where money is lent on voices. A piano has been added to the setting. The turn got a rousing reception, due to the singing of the straight and the work of the comic. The woman is poor.

After the news interruption came Jack Roof and Company in an act that was produced from several successful bits of business, taken in large part from the common stock of burlesque and girl acts. The bits got laughs, for they were well chosen and some of them were worked in a new way. But the act as a whole was a flop, not even taking one good bow at the curtain. Also, there were only eleven of the fifteen advertised people present.

Ted Healy could scarcely have been born with that name. However, it serves. He works in a mohair suit, overwhelmingly large cap and delivers a line of material that borders on the suggestive. Some of the gags are stretched a bit.

Berzac's Comedy Circus, a well staged, nicely presented animal act that made a hit with the women and children, closed the vaudeville portion of the bill and scored a hit in the position, for the folks enjoyed the antics of the animals to the fullest extent.

"The Devil's Pass Key" was the feature picture. S. K.

### METROPOLITAN

(Last Half)

The program started with the showing of some half dozen screen features, which tended only to bore the audience, for they followed right on the heels of the big picture. They consisted of a screen news reel, a special magazine feature, a three-reel comedy, then a Western short subject, after which came another news reel which thoroughly satiated any appetite for pictures that the audience had when it came in.

Following a well rendered overture that was accompanied by vari-colored light effects, the vaudeville program unfolded itself. Dave and Lillian, a dusky pair of dancers, opened the show with an exhibition in the art of stepping, free and fancy. Their work included single, double and acrobatic numbers and sent the show away with a rush. They were heartily received in the opening position.

Marston and Manley, man and woman, who were second, offered a talking, singing and dancing act, after the fashion of man and girl acts the world over. They did very well and were received with enthusiasm for they have some very clever material, coupled, as is usual, with some ancient stuff. Their personalities were in fine working order and aided them materially in getting over.

The third act on the bill of five was Mary Ann Mack and the Laurel Four, the latter being a male quartet. Miss Mack serves as atmosphere for several numbers and fits into the picture very nicely, for she is a buxom Miss, who is comely to look upon, as the novelists say. At times she displays vocal and pedal ability, but not to excess.

Arthur Deagon, fat, jolly and clever, was the big hit of the bill as far as comedy goes. Several honorably discharged prohibition gags, rehabilitated, were called into service by him, but he put them over with a bang.

Jack and Foris, in an acrobatic novelty, closed the show and did well in that spot. The act is an European knockabout comedy turn and contains some good laughs, along with the stereotyped bits of business usually employed by such acts. Their acrobatic and strong-arm work was appreciated and they closed to a good hand. S. K.



# VAUDEVILLE

## MARION EVANSTEN & CO.

Theatre—Harlem Opera House.  
Style—Sketch.  
Time—Twenty Minutes.  
Setting—Three.

"The Beautiful Lady," the sketch in which Marion Evansten is appearing, was written by Edward Harold Conway around the fact that a woman who has every luxury that money can buy, is, despite her surroundings and acquisitions dissatisfied.

Having paid the price for her life of comfort and ease, she is awakened more fully to the futility of the ephemeral existence she is leading by the remarks and attitude of a young stenographer who has come to the house to take dictation and type a letter to the mother of "The Beautiful Lady." Just what initially awakens the lady to the fact of her equivocal position is not made clear.

The lady dictates to her mother that she is working as a typist and that she is writing on the machine that was given to her by her father and mother as a present, that she is getting \$120 a month and doing well. The stenographer refuses to continue with the letter because of the untrue statements, and is about to leave when she is induced to remain and resume. Further dictation reveals the fact that the lady has decided to go back home and to take with her the stenographer to whom she refers as "her friend."

The bell rings at this point and a French maid enters and announces the fact that the Lady's gentleman friend is waiting to take her out in his car. The lady refuses to go and says to tell the man that she has an urgent message from home and that two stenographers are going home in the morning.

The opening of the act is very slow, too much business being introduced before the speaking of a line. The bell for the phone and for the door sounded exactly the same and as if rung from the same source. There are too many bells and too many exits and entrances for the maid, who seemed to be suffering largely from inertia and an absolute lack of any of the chicness, smile, personality, actions, movements of anything even remotely resembling a French maid. Her lines could not be heard or understood from a stage box, her diction being very bad and her voice lacking enough force to carry. In fact, she was very amateurish.

The phone bit could be introduced before the arrival of the hat and flowers, although this piece of business is unnecessary and has no especial direct bearing on the plot.

There were waits between the business throughout the sketch, waits between the speeches, and the action dragged woefully. The dialogue is well written, but very poorly delivered by the entire cast, the best of which was the stenographer, who was just fair.

Miss Evansten is lacking in emotional ability and force, and seems amateurish in the part.

The act is unrelieved by comedy, but, in more capable hands and staged in better fashion, should prove interesting. With the present cast, it is very doubtful if it will ever get anywhere but the small time. H. W. M.

## DEAN AND REED

Theatre—City.  
Style—Singing.  
Time—Ten Minutes.  
Setting—One.

Two girls offering a routine of published and special numbers in only fair voice compose this act, which is like scores of other two-girl acts, only not quite so good. Both are rather pretty, are well gowned, and are possessed of some personality. The act, however, is of small time quality. E. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 23)

### MARTHA RUSSEL & CO.

Theatre—City.  
Style—Comedy Sketch.  
Time—Fifteen Minutes.  
Setting—Two, Special.

Martha Russel and Company offer a well written, staged and enacted comedy sketch called "Thy Neighbor's Wife." There are laughs aplenty and just the needed touch of seriousness to make it a well balanced offering. The stage settings are well modulated and pleasing to the eye. It is a big time act.

An inkling of what is to take place in the act is set forth in a prologue in one, by Miss Russel. It might have happened next door to any one in the audience, for it is the tale of one of those domestic entanglements which are always happening and are not always settled so amicably as this one was.

A man returns home and is upbraided by his wife. It is her birthday. He has forgotten and she is certain that he no longer loves her. Of this she is quite certain for, on that very day, she has discovered in his pocket, a letter from another woman, with whom he plans to go away. After listening to the righteous abuse of his irate spouse, the man goes out to take the air until things have quieted down.

While he is gone the spirit of his wife's mother appears and the wife is made to see that, if her husband has ceased to love her, it is her own fault. So, when the man returns, he finds a subdued and very loving mate awaiting him. His mind is quite made up to leave her, but, upon the discovery of some baby clothes, he suddenly changes and decides that home is not a half bad place after all.

Miss Russel gives a good characterization of the wife, and is admirably supported by the young man playing the role of the husband. The mother looks the part of an ethereal being, but her voice is entirely too shrill. A little attention to this and a few other minor details and this act will be among the best. E. J. H.

### NEWKIRK & FAYNE SISTERS

Theatre—Keith's, Jersey City.  
Style—Singing and Dancing.  
Time—Ten Minutes.  
Setting—Full, Special.

Newkirk and Fayne Sisters offer a conventional song and sister-dance offering which is slightly diverting. There are several changes of costumes for the girls, while Newkirk works in a tuxedo throughout.

Both girls are rather pretty, but a trifle too large to always appear at ease or graceful during their dances. Newkirk is possessed of a fair singing voice and makes good use of it in several numbers. He also dances engagingly.

This act should always find a good spot on the three-a-day. E. J. H.

### CONSUELO AND LA VEDA

Theatre—Keith's, Jersey City.  
Style—Acrobatic.  
Time—Seven Minutes.  
Setting—Full.

Consuelo and La Veda offer an acrobatic and dancing routine which proves to be more or less interesting and mildly sensational. They present a neat appearance in white tights and dark red jerkins. The Spanish dance, done by La Veda, is presented in costume, under a kaleidoscopic spot.

This act should do very well as an opener on the three-a-day, but has little about it to give promise of ever being classed as a big time offering. E. J. H.

### BRITT AND MACE

Theatre—Keeney's.  
Style—Comedy.  
Time—Fifteen Minutes.  
Setting—One, Plain.

This team needs, more than anything else, a lot of new material. They open as a sidewalk act, with the taller of the two, Mace, doing a simp. The material used for this part of the act is very poor.

However, the act has some merit. Britt can sing and Mace do some stepping. Britt put over a ballad in fine style and Mace followed with an eccentric dance, after which Britt did a Scotch number in kilts, and Mace entered in a comedy Scotch makeup, exposing his rather fleshless legs. Some comedy on this is gotten off, after which they close with a double dance. The turn will do as a small time filler in its present shape. However, it can be re-staged and, with new material that has some snap to it, and a revision of the routine, will probably turn out to be a worth while offering. Mace should pay more attention to his clothes, as, when reviewed, he looked sloppy, his pants giving the appearance of a piece of string blowing in the wind. S. K.

### TENTLER FOUR

Theatre—Harlem Opera House.  
Style—Singing.  
Time—Ten Minutes.  
Setting—One; house.

Four men, three attired in conventional street dress and one in blackface, offer a routine of part and solo singing in good voice. While their ensemble in the four part numbers is excellent, a slight revision with a view to enriching the chord combinations would in no way injure the entertainment value of the act.

The few attempts at comedy are not half bad, but could be worked up with successful results. A new routine of solo numbers, with the exception of that done by the black-face man might also help.

This act should have little trouble on the three-a-day, and, with a little more work, should make the big time, for there are several four acts, not as good, now playing the two-a-day and getting away with it. E. J. H.

### WARREN SISTERS

Theatre—Proctor's 23rd St.  
Style—Singing and Comedy.  
Time—Eighteen Minutes.  
Setting—One.

Following the announcement of this act, several bars of a popular ballad are heard off stage, after which the two girls enter as they continue the singing of the song. They are both gowned becomingly, the brunette wearing a blue gown, while that of her partner, a blonde, is pink with gold bodice. The latter carries in her hand a gilded bucket. Her sister passes a remark about this fact. If meant to be funny it flopped.

The blonde haired sister carries the comedy of the act and puts it over well. She puts over a light song with good effect, after which her sister renders a sentimental number. Some dialogue follows and then the brunette sings a Venetian song. In this she is joined by her partner, who appears in a Venetian outfit. A dance burlesque follows for a close. Both girls are fair singers, harmonize well and have the necessary personality. J. Mc.

### COMPLAINS OF JOE KANE ACT

Jack Howard has filed a protest with the N. V. A. against Joe Kane, regarding practically the whole routine of the act.

### LESTER AND CHIYO

Theatre—Proctor's 125th St.  
Style—Magic, Juggling, Dancing.  
Time—Ten Minutes.  
Setting—Three.

Lester and Chiyo open with a few ordinary feats in magic, done with no particular style or address, including the pigeon catch, the De Kolta flowers in a casket, and the egg bag from which is produced a dove and small rooster.

The woman, in a costume of gold cloth and pink tights, although she is rather stockily built to appear in the latter, did a series of Russian steps which received a hand.

On a slack wire, a ladder was set and held at an angle by a chain, one end of which was held in Lester's teeth. Lester then juggled knives, following which, seated on a chair, he spun three plates and set them on sticks placed in apertures in a mouth piece, juggling Indian clubs while retaining his balance.

The piece de resistance of the act and by far the best thing Lester does, is his concluding feat. A large table is placed on the wire in front of Lester, on which is a small ventriloquial figure of a sheriff. The "Water and Wine" trick is then done with glass pitcher, the patter being arranged so that the figure asks questions and comments on the efforts of the magician. This made a hit and is a novelty arrangement, embracing, as it does, ventriloquism, magic and balance on a wire at the same time.

Lester could improve his act a whole lot by putting in some real tricks at the beginning and throwing away that small time parlor magic, including the basket for the pigeon catch, which looks homemade. There seems to be little excuse for using the De Kolta flowers in the casket instead of balls, for, although the casket is small, the flowers do not look well in it. The egg bag should be buried. Something more flashy and bigger for the opening would improve the act considerably. H. W. M.

### BENTLER AND CORKER

Theatre—Harlem Opera House.  
Style—Song and Talk.  
Time—Twelve Minutes.  
Setting—One to Full.

This is a clever comedy offering in which every line is a laugh and every laugh a hearty one.

Opening in one, the characters, man and woman, are introduced. One is a stage manager, the other an actress who George Cohan has sent over to take one of the leading roles in a forthcoming revue.

Going to full stage, we find the man at the piano impatiently awaiting the beginning of a rehearsal. The girl kids the wise-guy stage director, putting over a number of laughs in a Yiddish character role.

Returning to one, the girl singing a Fanny Brice number, some more comedy is indulged in and the act closes with a double number.

This act should make the better time. The feminine member is a comedienne of genuine ability. E. J. H.

### PHIL BAKER

Theatre—Proctor's Fifth Ave.  
Style—Song and Talk.  
Time—Ten Minutes.  
Setting—One.

Phil Baker, accordionist, laugh maker and all-round comedian, is back in these parts with a new "plant." The latter is, by far, better than any of his previous partners. He, of course, plays a nance role, but does not stress the characterization to the extent of making it vulgar or in the least obnoxious. To top this off, he is possessed of a remarkably good voice, which he makes good use of in several numbers. Baker still continues to do virtually the same act as reviewed in these columns at a previous time. E. J. H.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

# OPERA SINGERS IN PARIS NOW THREATEN NEW STRIKE

**Have Been Trying to Arrange Settlement of Salary Disputes, but Failed—New Demands Presented, Including Formation of New Board of Arbitration—General Salary Increase Demanded—Managers Offer Small Scale Advance**

PARIS, France, Sept. 25.—The singers and choristers of the Paris Opera have, through The Syndicate, presented a set of new demands upon the managers of the Opera, in which is set forth, among other things, a resolution calling for the formation of a new jury of arbitration composed of one singer, not a member of the Syndicate, one director of a theatre, two musical critics, two composers and six singers representing the Syndicate. This jury is to have the right to permanently fix the minimum scale of pay for singers and singing artists connected with the opera.

This is the second set of demands presented this season. The first was met with a request by the managers that the artists wait until the government pensions be raised, as an increase in Government subsidies was then pending. The artists waited, and the Government raised their pension. However, salaries remained the same.

The artists at the Opera Comique, however, secured a raise in salaries, as did

those at some of the other national theatres. This increase was only enough to prevent immediate trouble.

Now the Syndicate, which is backing the new movement, has started and intends to keep going an agitation for the establishment of the minimum, and will, if necessary, call a national strike of opera singers and choristers, starting with the Opera Comique, where demands have been presented and refused by Manager Carre, with the result that a strike is pending.

The new scale calls for a minimum to chorus singers of 25 francs a day, or \$5. The lesser singers ask for a monthly minimum of 1,000 francs, or \$200, against a present rate of 15 francs, or \$3.20 for choristers per day, and from 100 to 600 francs monthly for singers, or from \$20 to \$120 a month. This scale has been up to Carre to accept, and if he does all the opera organizations in France will have to follow suit.

Should he continue to refuse, at the end of the stipulated time a national strike will be called.

## LIKE GEORGIA O'RAHEY

LONDON, Eng., Sept. 25.—The newest and sauciest of the Cochran revues, entitled "London, Paris and New York," produced here recently at the London Pavilion, served among other things to establish Georgia O'Rahey as a favorite in London. Her acrobatic, effervescent personality and sense of comic values received more praise from the London critics than did the remainder of the show.

The revue deals with several popular and topical subjects, presenting clever, spicy scenes on politics, love, international affairs and the like. Among the many scenes are satires on the large cities mentioned, showing famous establishments in each, with a comical exaggeration on the mannerisms of the people in each. The revue is a riotous blend of color scenes, song, dance, music and laughter, with plenty of action for everyone.

In the cast of the piece, playing prominent parts, are Georgia O'Rahey, Hugh Wakefield, Albert Bruno, Nellie Taylor, Laura de Santelmo, Maurice and Leonora Hughes, Robert Quinault, Dmitri Vetter, "June" Iris Rowe, Arthur Roberts, Nelson Keys, Charles Stone, Yvonne Phillips and Alfred Mansfield.

The piece was written by Arthur Wimperis, with music by Herman Darewski. Frank Collins staged it; A. H. Majilton and Robert Quinault put on the dancing and ensemble numbers, and the scenery is by Ronsin, Marc-Henri and Laverdet.

## BERNHARDT CAR UNLUCKY

PARIS, Sept. 27.—Mme. Sarah Bernhardt was delayed one whole day in coming from her country home at Belle Isle, the automobile acquiring sixteen punctures. But very soon after her arrival here she was out shopping, showing no sign of fatigue.

She contradicts the rumor that she is about to make her farewell appearance but has no present intention of going to the United States.

Next month she will open her own theatre in Paris, appearing in a play entitled "Daniel," by an anonymous author.

## TALMADGES RETURNING

LONDON, Sept. 25.—Norma and Constance Talmadge left London this morning to sail for New York.

## ANATOLE FRANCE TO MARRY

PARIS, Sept. 26.—According to an announcement published in *L'Oeuvre*, Anatole France, author of "Thais," "The Crime of Sylvester Bonnard," and other works, is to be married shortly to Mlle. Emma La Prevot.

France, whose real name is Jacques Thibault, is seventy-seven years old and is considered the leading French critic. For half a century he has been producing works in the realm of fancy, irony, poetry, fiction and criticism. Ten years ago he was reported engaged to Mlle. Brindeau, the actress, but it was broken off when a certain Mme. Caillavet appeared on the scene with a demand for instant satisfaction under pain of all sorts of revelations. She claimed the author was indebted to her for aid she gave him while he was struggling for recognition.

## CHINESE THEATRE PROSPEROUS

SHANGHAI, China, Sept. 24.—Mei Lang Fong, China's most famous impersonator of female characters, is playing at the native theatre in Kiukiang Road to capacity houses.

Mei is but twenty-eight years of age but has been on the stage twelve or thirteen years.

About twenty plays are in the repertoire of this young Chinese actor, the favorite being "Burying Flowers."

The *Shun Pao*, the principal newspaper, devotes a column daily to Mei, whose contract nets him about \$25,000 a month.

## WIFE ACCUSES TETRAZZINI

LONDON, Sept. 26.—Charges against Mme. Luisa Tetrazzini, the famous grand opera star, brought by the wife of her coachman, were discussed by several witnesses in a hearing at Milan, Thursday, according to the *Evening Star's* Milan correspondent.

The witnesses took turns in giving interesting reports of Mme. Tetrazzini's alleged relations with the coachman, but the singer herself did not appear. Her counsel categorically denied the charges.

## DOING TWAIN PLAY IN FRENCH

PARIS, Sept. 25.—A French version of Mark Twain's "The Prince and the Pauper" is to be produced here this Winter by Mme. Monna Delza.

## COCHRAN QUILTS BOXING GAME

LONDON, Sept. 26.—C. B. Cochran has decided he is through for all time with boxing, the final cause of this decision being a wire received from Pete Herman, the American boxer, stating that Herman would not fulfill his engagement to meet Jimmy Wilde at the Holborn Stadium September 27.

This disappointment was the culmination of a series of others and an entire disregard of professional obligations displayed by many boxers and caused Cochran's change of attitude.

"I am so thoroughly tired of them all," said Cochran, "that I have come to loathe the name of professional boxing," but added that he would carry out the contract to stage the Joe Beckett and Frank Moran fight, if Beckett thinks there is a legal obligation, although the fight has been postponed twice.

Cochran was the first man to boost the purses given to boxers, promising to pay anywhere from \$10,000 to \$30,000 and was known to always make good on his promises. His offer of \$375,000 for a fight between Carpentier and Dempsey is probably the highest ever offered, and his withdrawal from the game is bound to affect this bout as well as many others.

## FANNIE WARD SMILE GONE

PARIS, Sept. 26.—The French newspaper *Le Temps* has devoted a column to "the new face" of Fanny Ward, the American cinema artist, who has had the skin of her face drawn together by an operation to remove wrinkles.

Under the heading "The Lost Smile," the article declares that Miss Ward is still capable of expressing anger, hate, passion, horror and desire, but that she will never again be capable of expressing a smile.

## RENEE KELLY MAKING HIT

LONDON, Sept. 25.—Renee Kelly, American actress, is making a hit in "The Heart of a Child," and will shortly go on tour with the piece following an engagement at Huddersfield.

In addition to Miss Kelly the cast includes Peter Basset, Wilfred Foster, Reginald Fry, Arthur Pussy, Winnifred Arthur Jones, Muriel Pope and Aimee de Burgh.

## LUPINO LANE SAILING

LONDON, Sept. 27.—Lupino Lane and his wife, Violet Blythe, are to sail for America on September 29 on the *Olympic*. They have been booked to open in Washington early in October in "Afgar." Owing to prior engagements Lane will only be able to stay in America for about five weeks, during which time he will play his original part and make a film.

## DANCER GOING TO STATES

LONDON, Sept. 25.—Amelia Molina, a Spanish dancer fresh from her native land, is playing her first regular engagement here, prior to a visit to the United States, where she is to appear. She has been playing in Spain and France up to the present time.

## "GARDEN OF ALLAH" A HIT

LONDON, Sept. 27.—"The Garden of Allah" is one of the biggest successes the Drury Lane Theatre has had in many years. Crowds wait in line at the box office at every performance in an endeavor to secure seats, but many are turned away nightly.

## KOUNS SISTERS ARE BACK

LONDON, Eng., Sept. 25.—The Kouns Sisters have returned to London after a short visit to America, and are appearing at the Coliseum again. Also on the same bill with them and scoring a hit is Harry Green and Company, another American sketch.

## "BLUE LAGOON" GOES WELL

LONDON, Sept. 25.—"The Blue Lagoon," produced at the Prince of Wales Theatre, was awarded at the finish a tumultuous reception from all parts of the house, and will no doubt be immensely popular.

The piece is a dramatization of H. de Vere Stacpoole's novel by Norman Mac- Owen and Charlton Mann, and was produced for the Reandean Company by Basil Dean.

"The Blue Lagoon" is mostly in tableaux form, twelve being shown, some with dialogue but many with none at all. The scenic effects are meritorious, especially when one considers the smallness of the stage at the Prince of Wales Theatre.

There is one addition to the story, it being the castaway sailor who, arriving on the island, makes an assault on Emmeline, and is promptly killed by Dick and thrown to a shark.

Otherwise, the story of the book is followed quite closely. We see Dick and Emmeline, as children, with L'Estrange on board the Northumberland and the stampede for the boats when the ship takes fire. The children drift with old "Button," the Irish sailor, and settle on an island. Old Button eats the "never-wake-up" berries and tells the children to hide him in the earth "as they did the cat" when he has "gone to sleep."

A number of years pass, a courtship follows, a marriage takes place and a baby arrives. The young parents duly discovered at the finish by L'Estrange and Captain Fontaine, make a family picture over a rush cradle, singing a lullaby "You shall be a true lover of mine."

Harold French and Faith Celli were capable in the parts of the lovers and Madeline Robinson and Leonard Gibbs, as the children, most interesting and adequate.

## BRADY ACQUIRES RIGHTS

LONDON, Eng., Sept. 27.—The American rights to "Her Dancing Man," produced here last week, have been acquired for Grace George by William A. Brady. C. B. Cochran produced the play, which is a version of the French play "La Danseur le Madame," by Armand and Bosquet. The play met with a lukewarm reception here, the idea not being any too pleasing to London theatregoers, as the play deals with a woman who leaves a fine, heroic husband and a good home for an insipid lizard who possesses dancing ability and that only.

## BOUCICAULT GETS FISKE PLAY

LONDON, Eng., Sept. 28.—Dion Boucicault, who has recovered from his recent illness sufficiently to get back to business, has announced his acquisition of the rights to the American comedy "Miss Nelly of N'Orleans," in which Mrs. Fiske starred in America. He will produce it at the end of his touring season with "Mr. Pim Passes By."

## DON'T WANT SWISS ACTS

LONDON, Eng., Sept. 27.—A request from the Swiss legation for the admission to England of Swiss artists, met with the usual "we seek to take care of our own first" reply from the V. A. F. However, it is rumored that the refusal is by way of reprisal, inasmuch as Swiss artists have barred foreign acts of every description.

## MOSCOVITCH HAS RETURNED

LONDON, Eng., Sept. 26.—Maurice Moskovitch, who returned here last week from New York, brought with him two of the original members of "The Great Lover" cast, which he is to do for Grossmith and Laurillard at the Shaftsbury. Virginia Brooks and Signor Ricciardi are the two players.

## BOOKED FOR SOUTH AFRICA

LONDON, Eng., Sept. 25.—Nora and Barney Moore, Dorothy Storm, and Le More and Dog, sailed for South Africa last week to play the African Theatre Trusts time, booked by the I. V. T. A.



# BURLESQUE

## BARE LEGS ARE ORDERED OUT BY HERK

### SOME COMPANIES ALLOWING THEM

On the return of I. H. Herk, president of the American Burlesque Circuit, last week, from a trip through the West, where he censured some of the shows of the circuit, several circular letters were sent out to house and show managers.

One was about pianos, in which General Manager George W. Gallagher instructed house managers to place a piano on the stage for the use of visiting companies. In the past, in most instances, when a piano was called for, the company was not only compelled to pay for the rental of it that week, but for the cartage, as well.

Another letter sent out by Gallagher was about bare legs. It is said that some of the girls are appearing in bare legs while in numbers, which is violating the rules of the circuit. Below is a copy of both letters:

Sept. 24, 1920.

Dear Sir:—It has been brought to the attention of the American Burlesque Association that some of the attractions are using bare leg numbers. This is absolutely against the rules of the Association and must be eliminated.

There are to be no bare legs in any performance given by any attraction on this circuit. You will please see that these instructions are carried out.

Yours very truly,

GEO. W. GALLAGHER.

Sept. 24, 1920.

Dear Sir:—It has been brought to the attention of the American Burlesque Association that in a great many of the theatres they have no piano on the stage and that they request the attractions to pay for same and in some of the cities to stand one-half of the expense of having a piano put in.

All the theatres are supposed to furnish a piano on the stage gratis, for the use of all attractions that may wish to use same.

You will kindly see that this order is carried out.

Yours very truly,

GEO. W. GALLAGHER.

### WATSON AFTER HOUSE

Billy Watson, owner of the Orpheum and Lyceum Theatres, Paterson, also owner of the "Parisian Whirl" on the Columbia Circuit, is about to take over the Duquesne Theatre, Pittsburgh. When the deal is closed, he will make arrangements to open it on Oct. 12 with "Bringing Up Father," to be followed by Creator's Band, Twin Beds, Krousemeyers Alley, Mutt and Jeff and other attractions.

### CHECKING UP PRINTING

Jess Burns, of the Columbia Amusement Company, accompanied by R. M. Brickerstaff, Vice President of the National Printing Company, left New York last Wednesday for Chicago and Niles, Mich., to look over and check up the printing for the Columbia Amusement Company. He will return early this week.

### TRIES OUT NEW ACT

Evelyn Cunningham played at Kahn's Union Square last Sunday in her new single act, with which she will start on the Keith Time this week.

### SAM WILSON CLOSSES

Sam Wilson closed with the "Girls from the Follics" Co. Sept. 24 at the Bijou, Philadelphia.

### BOOKING AMERICAN SHOWS

James Winfield, of the Central States Circuit, is booking some of the American Circuit Shows between Kansas City and Minneapolis, as follows:

Sunday, St. Joe, Mo. Monday, Quincy, Ill. Tuesday, Galesburg, Ill. Wednesday, Rock Island, Ill. Thursday, Davenport, Ia. Friday, Marshalltown, Ia., and Saturday, Waterloo, Ia.

### VIOLET BUCKLEY CLOSSES

Violet Buckley, prima donna of the Kewpie Dolls, was compelled to close with the show in Hoboken Sunday. She will rest for a few weeks. Hilda Le Roy, last season with one of Barney Gerard's shows, opened with the show Sunday night as prima donna.

### HILTON RETURNING TO SHOW

Lew Hilton, featured with the "Girls from the U. S. A." and who was compelled to close with the show in Omaha recently, on account of illness, is spending a few weeks at his home in New York. He will return to the show in Detroit week after next.

### FLORENCE TALBOT RETURNS

Florence Talbot, ingenue soubrette of the "Powder Puff Revue," after five years in vaudeville, has returned to burlesque this season on the Columbia Circuit. She was last in burlesque with J. Herbert Mack's "Maids of America."

### MAE CLARKE LAYING OFF

Mae Clarke, of the team of Benton and Clarke, under the doctors orders, is taking a complete rest this season. Elwood Benton is with Gus Hill's "Bringing Up Father" on the way to the Coast, doing light comedy.

### GO INTO MINSKY STOCK

Jack Sheehan, late of the team of Hanley and Sheehan, opened at Minsky Brothers National Winter Garden last Monday. Mildred Howell also opened Monday, both booked by Roehm and Richards.

### COOPER RE-SIGNS HUNTER

James E. Cooper re-signed Frankie Hunter, star of his "Best Show in Town," last week, for three years more, commencing next season. Hunter's present contract runs out this season.

### PRIMA DONNA TRANSFERRED

Charlotte Starr has been transferred from the "Girls de Looks" to the "Follies of the Day" as prima donna, and Loisa Patterson has been added to the cast, also as prima donna.

### SIGNED BY CAMPBELL

Lillian Briggs, after a season in vaudeville, has been signed by William S. Campbell for the "Pat White Show" as prima donna. She opened with the show last week.

### JOINS PAT WHITE SHOW

Mary McPherson, soubrette with Irons and Clamague Stock Company in Detroit all last season, has been engaged as soubrette of Pat White's "Gaiety Girls" this year.

### TURNER IN HALEY'S ROLE

Lew Turner joined the "Best Show in Town" at the Orpheum Theatre, Paterson, last week, as juvenile, taking the place of Jack Haley, who is in the hospital.

### REPLACE NELL VERNON

Lenora Butler has replaced Nell Vernon as prima donna of Sim Williams "Girls from Joyland."

## LEVINE HOUSE READY BY NOV. 1st

### WILL PLAY AMERICAN SHOWS

WRIGHTSTOWN, N. J., Sept. 25.—Ben Levine will have his new Camp Dix Theatre finished about Nov. 1, and he will call it the Dix Theatre. It will have a seating capacity of 1700.

Arrangements are now being made with the American Burlesque Circuit to play their attractions and, when completed, the shows will play here five days, opening on Sunday and splitting with Trenton, where they will play Friday and Saturday.

Camp Dix is now a permanent camp and has 20,000 soldiers here all the time. Levine expects to open the house with the "Bathing Beauties."

### PRIMA DONNA ASKS DIVORCE

Engenie Le Blanc, leading woman with the "Sporting Widows" show, and known in private life as Mrs. Engenie Le Blanc Gregory, has filed suit, through her attorney, Lyman Hess, in the Supreme Court of Kings County, for a divorce from Thomas Claxton Gregory, Jr., charging infidelity. Gregory is the son of Thomas Claxton, the English booking agent.

The actress alleges that on February 3rd last she found her husband in company with an unknown woman in the Hotel McAlpin. She charges they were registered there as man and wife and that, upon forcing an entry into their room, she found her husband in bed with the correspondent. Both were scantily clad, she alleges.

### JOINS MILWAUKEE STOCK

MILWAUKEE, Wis., Sept. 25.—Manny King, who recently closed with the "Cabaret Girls," has joined the stock company at the Empress, this city. Mrs. King is the prima donna of the company and is playing under the name of Nan Keyes.

### TREASURER'S MOTHER DIES

The mother of Albert Zottarelli, assistant treasurer of the Columbia Theatre, New York, died at her home at 8022 Fort Hamilton Ave., Brooklyn, last week, at the age of sixty-nine.

### BOWERS CLOSSES AND SIGNS

Karl Bowers was booked with the "Social Follies" last week. He closed with the Jack Singer Show in Brooklyn Saturday. Roehm and Richards did the booking.

### JACK GIBSON CLOSING

Jack Gibson will close as straight man of the "Follies of the Day" this week at Hurtig and Seamons and Jim Peck, late of the "Joy Riders," will open with the show.

### JOINING "TIDDLE DE WINKS"

George Reynolds, "straight" man, left New York Tuesday for Minneapolis to join "Tiddle de Winks." He was booked by Ike Weber.

### PEARL LAING JOINS ACT

PORTLAND, Me., Sept. 24.—Pearl Laing joined the Roger Gray Act playing the Keith Theatre here, this week.

### KENNEDY LEAVING "JAZZ BABIES"

Jake Kennedy will close with the "Jazz Babbies" in Chicago this week. He is going to return to vaudeville.

## "TWINKLE TOES" ANOTHER SUCCESS FOR GENE BEDINI

Jean Bedini's new show, at the Columbia this week, is a delightful entertainment and a show that is full of gayety and life. The scenery is gorgeous, every detail being in good taste. The costumes are beautiful in design and a harmonious blending of colors.

The numbers were smartly arranged and prettily carried out by a flirty, well trained chorus. Bedini picked his girls carefully, as they are mostly of one size. The music is tuneful and the light effects well carried out.

Tom Smith, Ralph Austin and Jimmie Shea are featured and make a likely trio for any show. Smith, Austin and Arthur Connelly handle the comedy and make a good impression, the first two doing an eccentric comedy, while Connelly does Irish all through the show except in the last scene when he does an old man.

Shea does straight. He is a clean-cut chap who can both read lines and sing pleasingly.

Clare Carroll is programmed as the prima donna, but does little in the line of leading numbers. In her specialties, though, she scores. She sings well, can put over a number and wears beautiful gowns.

Betty Weber, an attractive looking young lady with auburn hair, is the ingenue prima donna. She sings several numbers with the chorus that are most enjoyable, reads lines well and dances gracefully. Her costumes are pretty and in good taste, showing off her style of beauty in splendid manner.

Edna Nickerson is one of those dancing soubrettes who can put a number over and is of a type welcome to burlesque. She, too, can deliver lines, has a pleasing personality, is a shapely little Miss and has dresses that are strikingly attractive.

Xela Madcap offers several dancing specialties well and Jean Eval, a female impersonator, won favor with his dancing.

Oscar Herman, Gus Sharp, Billy Mann, Joe Rose and Howard Morrissey are doing bits.

The principals were introduced by a pretty chorus girl in novel manner at the opening.

Shea and the Misses Weber and Nickerson followed in a singing specialty, doing nicely.

Smith and Austin, on their entrance, did an eccentric dancing specialty that was well received.

Miss Weber, in her "On the Zuyder See" number, assisted by the chorus, was very pleasing. This number was well staged and prettily costumed.

Miss Nickerson was a decided hit in her specialty in one, which opened with a song. She then went into a wooden shoe dance that took the house by storm. She did it exceptionally well, never missing a tap.

The motion picture scene was amusing as worked up by Smith, Austin and Connelly.

Miss Madcap offered a neat and graceful dancing specialty that pleased.

Shea and Carroll, in a piano singing and talking act in one, were entertaining and warmly applauded for their work. The act is good and well arranged. Shea does a lot of "nut" stuff, with Miss Carroll "feeding."

The Five Cry Babies, a jazz band, played well. The boys worked hard and have about the best act of this kind we have seen at this house so far.

The Court Room scene has a number of amusing situations and is probably the best comedy scene in the show.

Smith does the judge, Austin the child, Shea the prosecuting attorney, Miss Nickerson the defendant, Connelly the police officer and Billy Mann the lawyer for the defence. One fellow on the jury.

(Continued on page 27)





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### WHERE'S THAT FILM INVASION?

What has become of the threatened invasion of the legitimate field by the large motion picture interests, promised for this season?

Last Spring, there was quite a hollabaloo in the public prints about the threatened invasion this season. It was stated, intimated and reported, that the Famous Players and other motion picture interests had definitely decided to go into the legitimate producing business and gobble up everything. Beginning this season, the reports more than intimated, a number of new plays were to be presented on Broadway by the movie interests, some of them adapted from movie scenarios and others from original scripts. There was method in the plan. For it is a well-known fact that any dramatic production that scores any sort of success on the regular stage has considerable dollars and cents value on the screen. Thus, it was figured by the movie men, and not so wrongly either, that if they could first establish the scripts they hold as dramatic successes on the stage, it would afterwards be an easy matter to convert the dramatic subject matter to the screen, and the result would be heaps of shekels. And even if the plays didn't make a success, the fact that they had appeared on Broadway would, to a large extent, tend to establish their success on the screen.

All this was figured by the movie men, especially after they had produced several plays last season, none of which, by the way, made any pronounced impression on the theatre-going public. But that didn't matter, because they were to be seen on the screen. But some of the regular play producers felt a bit worried over the threatened invasion, for the film interests have unlimited capital at their command, it being a common matter nowadays to spend \$100,000 on a picture.

The movie men have, however, evidently changed their minds about producing plays on Broadway, which is indicated by the fact not only are there no plays produced by them, holding forth at present, but no announcements have been made that such will be the case in the near future.

And the reason for it probably is that the movie men have shrewdly figured they cannot do both without getting their movie affairs so tangled that nothing but losses will result from the enterprise.

### AISTON ACCUSES MIDDLETON

Editor—N. Y. CLIPPER.

Dear Sir,—I had brought to my attention to-day an item published in your edition of two weeks ago, to the effect that Charles B. Middleton, of Middleton and Spellmeyer, had filed a protest with the N. V. A. to the effect that Foster Ball and Company are using the comedy love business, nail driving, etc., which he has been doing for sixteen years.

Oh—ye Gods! This is the straw that breaks the camel's back. For over twenty years I have owned a play called "Tennessee's Pardner." This play has been pirated and more stuff stolen from it to make successes of other plays, than any one individual writing ever produced. I have collected hundreds of dollars for piracies and there is much I have not collected.

"Lightnin'" was produced out of town and, from the road, I was told that Frank Bacon was playing "Tennessee's Pardner." Meeting him during the day of the first performance, I told him I understood he was playing "Tennessee's Pardner." He replied that he wouldn't say he was playing the "Pardner," but he was playing his part, he said, like he played "Gee Whiliker" so many times in San Francisco. I first intended to sue him for infringement, and there were dozens of people surprised that I did not do so, for his character was the same. There was the wife, the adopted daughter, etc., all in "Tennessee's Pardner." But, the story of the play had been switched around. George Jean Nathan, of "Smart Set," even said that "Lightnin'" and "Tennessee's Pardner" were the same.

Despite that, I did not sue, for, as I said before, the story was changed. My wife, after seeing the play, expressed the situation correctly. She said:

"Lightnin'" is not "Tennessee's Pardner," but had there never been any "Tennessee's Pardner"—there never would have been any "Lightnin'."

Any one who doubts this can come to my office and look over "Tennessee's Pardner" any day.

So much for that.

Now, to get back to Mr. Middleton. Seven or eight years ago, maybe longer, a vaudeville agent told me to go to Proctors, on Twenty-third Street and see the Middleton-Spellmeyer act. He said he had stolen all the love business of Swan and Tennessee from my play and used "keep your eye on the frog" instead of "keep your eye on the nail." There were several other little things stolen from my play and used in his act. I wrote to Middleton, but he got out of town and I lost track of him. The matter was dropped by me, as I got busy with other things, but your item recalls it all.

I own the sketch called "Gee Whiliker" which Foster Ball has played and is to play on the big time shortly. So I say, come on Middleton, come on, show what you used and maybe I can collect something for your infringement of my property all these years. I should have reported your theft of my material to Mr. Albee long ago.

I admire the man that holds you up with a gun and takes what he can get. He has nerve for if he's caught he knows what he will get. But the man who steals material from your plays and so molds it that he cannot be held in a court of law, is the most contemptible of thieves.

I am also having a new play "Gee Whiliker" written from "Tennessee's Pardner" which Foster Ball will later star in.

Thanking you for this correction, I am  
Very truly,

ARTHUR C. AISTON.

New York City,  
Sept. 24, 1920.

### GEORGE H. DIAMOND ILL

Editor NEW YORK CLIPPER:

Dear Sir:—Perhaps some of your readers might like to hear something of the whereabouts and condition of George H. Diamond, for he was a friend and companion to many of them.

He is now residing at 633 Chestnut street, Lebanon, Pa., and is in a serious condition. He left Buffalo about three years ago and began demonstrating and

selling his songs. Business became poor and he started to work for the Bethlehem Steel Works, where he met with an accident and lay in the hospital for several weeks. Since the time he came out he has not been in his right mind and is steadily growing worse and is physically unable to do anything. He and his wife are without funds and she is sickly, and they are dependent upon charity for sustenance.

His own people are helping them as far as they are financially able to do. Still there is a chance for a little help from the outside, by anyone feeling so disposed. And, let us all remember that he was always one of the first to extend a helping hand to a brother or sister in distress. Hoping this appeal will not fall by the wayside, I am ready to answer all correspondence from any one who may care to know more of his condition and whereabouts at any time. His brother-in-law,

FRANK S. HINKLEY SR.,  
68 Spring Street,  
Buffalo,  
N. Y.

Sept. 24, 1920.

### DOROTHY JARDON EXPLAINS

Editor N. Y. CLIPPER:

Dear Sir: Will you kindly announce through your paper my personal reason for leaving "Broadway Brevities." I was offered the biggest salary to leave the grand opera and concert stage that has ever been offered an artist to enter musical comedy. They are going to play the Winter Garden and on account of the smoking permitted in the audience, it would be positive murder to my voice.

It has cost me sixty thousand dollars to place my voice where it is now and I am going to guard it with my life. There is rumor that I am going into vaudeville, but there is no truth to it.

With many thanks I am cordially yours,  
DOROTHY JARDON.

### SAYS LYON OWNS GAG

Editor N. Y. CLIPPER:

Dear Sir:—I noticed the article about Jimmie Lyon and Dave Manly concerning a gag about Wood and the Blockheads. Why don't Jimmie Lyon state who originated the gag? I am the originator of same and sent it to him while he was working the Rialto in Chicago. The gag in question belongs to Jimmie Lyon, and anyone else using it comes under the head of chooser.

JACK BAXLEY.

San Antonio, Sept. 17, 1920.

### TWENTY-FIVE YEARS AGO

Marie D. Shotwell was with "The Prisoner of Zenda" Company.

Amy Lee was starring in "Harum Scarum."

Clarice Vance was with "The Silver Wedding" Company.

Valerie Bergere played the adventuress with the "On the Mississippi" Company.

Effie Ellsler starred in "Doris," "Camille," "Romeo and Juliet" and "As You Like It."

John C. Slavin and Edith Burbank were married. They were with the "1492" Company.

The Old Montauk Theatre, Brooklyn, was opened with the Tavery English Opera Company.

"That Imprudent Young Couple" was produced by John Drew.

"The Gay Parisians" was produced at Hoyt's Theatre, New York, with W. J. Ferguson, Odette Tyler, George Backus and Josephine Hall in the cast.

## Answers to Queries

T. R. F.—Harry Bulger is now in vaudeville.

Y. R. A.—Styles in song writing change the same as in plays, clothes, automobiles, and everything else. In almost all the old ballads the girls were praised and loved in the first verse, but died in the second. That style is not popular today.

## Rialto Rattles

### THEY'RE OFF

"Broadway Brevities may win with a Cantor.

### ADVERSE COMMENT

With some reviewers, any time, at any theatre, is "Pan" time.

### HE MAY BE A GIANT, BUT—

John McGraw, expelled from the Lambs, may now ponder over the fact that there is one club in New York he can't manage.

### EVEN WITH CASEY AT THE BAT

No matter how much they headline Singers Midgets nor how much they advertise, it will always be a "small" act.

### ARTHUR OTHER WAYS?

About the only way to get a theatre for your production this season is to be a Hammerstein and break into one with a "Jimmy."

### MOST LIKELY

Would a person who acquired the habit of going nightly to see "Mecca" be said to be addicted to Meccanism, or would he be just a plain Meccanic?

### THE ACROBAT

Ability by practice backed  
Is needed in my style of act;  
And yet no matter how I go,  
I have to open or close the show.

### SONG AND DANCE TEAMS

The best we get is number two,  
No matter what gags or songs we do,  
Can you wonder our act is not a rage,  
When there's a million of them on the stage?

### A DIFFERENCE OF OPINION

The managers of "Broadway Brevities" think that the title refers to the show, but a good many of the actors think it refers to the length of term of the contracts.

### ANSWERS TO QUERIES

It is wrong to compare an actress to an animal just because Nora Bayes.

No, Jack Rose, the comedian, did not pose for the cover of the box containing little cigars with his name.

### SKETCH ARTISTS

We've acted many playlets, some were good and some were bad,  
But of all the acts we've ever done, this one's the best we ever had;  
They laugh with us, they cry with us, and yet we're sore, because  
No matter how they like us, they never give us their applause.

### THE BLACKFACE COMIC

I cannot get material that fits my style of act,  
I cannot tell a negro tale altho my face is blacked;  
The gags I used to tell were once a laughing rage,  
But now they're being told by everyone on the stage.

### THE DANCER

The steps I do I thought I did as only I could do,  
But when I came upon the stage, I find they're nothing new;  
The steps that I originate by every dancer soon are grabbed,  
And when I go to do my act I find that it is crabbed.

### RIDDLE

Would it be right to compare the members of a certain dancing family to the make of a popular auto, because no matter what you said about them they always had a long run? Anybody who can guess that we mean The Fords, will be given two gold filled seat checks for the Hippodrome next July 4th.



# MELODY LANE

## MUSIC BUSINESS RECONSTRUCTION SEEMS TO BE COMPLETE

**Ten Cent Songs Are Practically a Thing of the Past. Business Has Turned Back Into the Stores of the Legitimate Dealers and High Priced Syndicates**

The reconstruction of the music publishing business which began early in the year seems to be complete. The ten cent song, of which millions of copies were sold, is now practically a thing of the past and the public, in spite of the big jump between the ten cent price and the new one of thirty-five or forty cents, is fast accepting it.

Of course, the big volume of business which, during the days when the Woolworth syndicate sold millions of copies of a hit, was done in thirty or sixty days on a single number, can not be accomplished in the same space of time at present. It is, however, a fact that, judging from the way the public have accepted the new rate on songs, that it will be but a short time before the same amount of music will be sold at the high price as was previously disposed of at the ten cent rate.

The music-buying public has not disappeared, it still exists in even greater numbers than ever before and the only thing necessary to get the big song distribution which formerly prevailed is for the publishers to exploit good songs in all possible avenues.

The hit shortage which prevailed through-

out the entire trade is now a thing of the past. Nearly every catalogue is represented by good songs, and one or two of the big houses are doing a business which, while smaller in the number of actual copies handled last year, in actual money surpasses last year's business by a large amount.

There is, however, one serious trouble with the popular music business, and that is in the various professional departments. For some reason there is not the old-time speed and activity which prevailed throughout the industry. Whether this be due to the fact that the long period of business depression has had a slowing up effect on the exploitation end or not, the fact remains that there does not seem to be the usual fall activity around the playhouses and various places where singers congregate.

There is no doubt as to the grade of the songs in the various catalogues. The type of popular number issued at present is far and away the best that has been issued in years. A combination of strenuous effort on the part of business and professional departments of the various houses will soon have the music business booming again.

### 10 WRITERS ON SINGLE SONG

The ten songwriters who make up the "Trip to Hitland," vaudeville act, have for several weeks been at work on a song which was finished last week and introduced in the act during the Flatbush Theatre engagement.

It is a ballad and is called "Just Around the Corner from Heaven," and Bobby Jones, who is singing it in the act, is scoring a big hit. A number of the big publishers have asked for the publication rights.

The Hitland act is now composed of Nat Vincent, Billy Baskette, Bernie Grossman, Billy Frisch, George Fairman, Sam Ehrlich, Bobby Jones, Will Donaldson, Leon Flatow and Ted Shapiro. The act has four more weeks in New York and then starts on a twenty-five week route of the principal cities.

### "LOVE NEST" HITS MILLION MARK

"The Love Nest," the big song hit in George M. Cohan's musical play "Mary," has hit the million sales mark. The song has never been heard on the stage outside of Boston and Philadelphia, the two cities in which "Mary" has been presented and its sales record is looked upon as little short of miraculous.

### FARRELL & FILAN START

Farrell & Filan, a new music publishing firm, has been organized and are now looking for offices in the theatrical district. The new firm opens with a catalogue of four numbers, a song called "Kitty" being the feature.

### BLOOM OUT OF VON TILZER'S

Murray Bloom, who for a number of years has been connected with the professional department of Harry Von Tilzer Music Co., severed his connection with the firm on Saturday of last week. Bloom is going into some commercial line.

### DOTY PLAY FOR BROADWAY

Charles Doty, a former songwriter and member of the old time music publishing firm of Doty & Brill, is now a playwright and his latest piece is to be seen on Broadway this season.

### "AVALONE" MAY START LAW SUIT

"Avalone," the new Al. Jolson song hit, published by Jerome H. Remick & Co., will doubtless be the cause of a law suit between T. B. Harms & Francis, Day & Hunter and the Remick concern. "Avalone," so the published announcements read was written by Al. Jolson and Vincent Rose and is now being featured by Jolson in his "Sinbad" production.

The Harms Co. claims that the song, or at least a portion of it was written by Buddie De Sylva while under contract to the Harms company.

A report circulated in musical circles, which could not, however be verified, is that De Sylva although under contract to the Harms Co. for his musical comedy and light opera compositions, could place a popular number with an outside house, provided that he first showed it to the Harms company who had the refusal of it. "Avalone," the Harms Company claims is not a popular number but a production composition, that it was never shown to them and was written by De Sylva in violation of his contract with them.

"Avalone," although but a few weeks old is an admitted hit and is selling in great quantities.

### EASTMAN RETURNS TO LONDON

Walter Eastman, who for the past fourteen years has acted as manager of the American branch of the English music publishing house of Chappell & Co., sailed for London on Saturday.

In future he will be connected with the London office of the firm. The consolidation of the American branch of the Chappell business with that of the T. B. Harms Co. is responsible for Mr. Eastman's return to England.

### WRIGHT OUT OF MUSIC BUSINESS

Fred Wright, recently manager of the Philadelphia office of Irving Berlin, Inc., has quit the music business to enter the automobile industry.

### BORNSTEIN ON WESTERN TRIP

Ben Bornstein, manager of the Harry Von Tilzer Co., left on Monday for an extended western trip.

### MUSIC MEN DENY CONSPIRACY

A motion before Judge Hough in the United States District Court was argued on Thursday on behalf of the Consolidated Music Corporation, Shapiro, Bernstein & Co., M. Witmark & Sons, Leo Feist, Inc., Waterson, Berlin & Snyder, T. B. Harms & Francis, Day & Hunter, and Irving Berlin, Inc., to dismiss the petition filed by the United States Government for the dissolution of the corporation.

The action brought by the government charged a combination of the music publishers in restraint of trade in violation of the Sherman Anti-Trust law.

The Consolidated Music Corporation, organized early this year on February 1st acquired the exclusive word roll rights of six of the large music publishing houses. On March 22nd a letter was sent to the various mechanical reproducing concerns acquainting them of the fact and submitting a number of suggestions for consideration. Shortly after the letter was sent a complaint was filed in the Federal Courts and the civil action for dissolution commenced.

By the motion to dismiss the complaint, the Consolidated Corporation and the other defendants raised the question as to whether or not the combination alleged in the petition, which for the sake of argument was admitted to be true but which in fact was denied, is unlawful under the Sherman Law. The argument was a lengthy one and at its conclusion Judge Hough reserved decision and gave the parties until Tuesday to submit briefs.

Gilbert & Gilbert appeared for the Consolidated Music Corporation and Henry A. Guiler and Roy S. Royce for the Government.

### "LOVE NEST" AT TEN CENTS

A rumor to the effect that the Woolworth syndicate had secured a big supply of "The Love Nest," the T. B. Harms production hit, and was retailing them at ten cents a copy was circulated along Music Row last week. The rumor created considerable excitement as if it were true it would indicate that the Woolworths had decided upon a battle to get the music buyers back into their stores and intended to use this high priced number as the bait.

The rumor, however, could not be verified and in so far as the New York stores of the syndicate are concerned not a copy could be found and the managers denied any knowledge of the syndicate having any on hand.

The Harms Co. was busy all last week in an endeavor to run down the rumor. "The Love Nest," a production number, retails for about forty cents, the wholesale price being in excess of twenty cents per copy.

### PIANO MEN WANT SONG CENSORS

The annual convention of Ohio Piano Merchants, held recently in Youngstown, went on record as being opposed to jazz and ragtime tunes and advocated the formation of a national board of song censors. The wide spread popularity of ragtime and jazz tunes was deplored and plans for the commencement of a campaign to raise the standard of music were discussed.

A resolution was adopted urging record and roll manufacturers to encourage better music by rejecting for mechanical reproduction all "suggestive" or "jazz" productions.

### MORT BECK WITH BERLIN

Mort Beck, formerly with the Broadway Music Corp., is now Southern territory manager for Irving Berlin, Inc. His office will be in Dallas, Tex.

### CHAMBERLAIN WITH ROSSITER

Harold Chamberlain, the songwriter, has joined the professional staff of Will Rossiter, the Chicago publisher.

### SINGER BEATEN AND ROBBED

Tom Hackett, a singer on the professional staff of M. Witmark & Sons, the music publishers, was attacked and robbed last Thursday morning as he was about to enter the hallway of his home, 445 Grand avenue, Astoria, L. I. As the result of the beating he received he was confined to his home the balance of last week and had to cancel a scheduled appearance at the fair in Brockton, Mass., on Monday of this week.

The robbers got \$80 in cash, a \$450 diamond ring, a pearl stickpin worth about \$25, but, strangely enough, returned a gold watch which had been presented to Hackett by the Elks' Club. They threw the watch back at him after noting the Elks' insignia on its face.

Hackett is in the habit of returning home from his work late at night or during the early morning hours. The two men waited for him in the darkened entrance hall of the apartment house in which he lives with his wife and two other relatives. He struggled with them and attempted to cry out, but their collective attack proved too much for him. And after taking his money and other valuables they kicked him in the face while he was lying on the ground and escaped in a machine which was waiting near the house.

Neighbors who heard Hackett's moans shortly after the robbers made their getaway, picked him up and took him to his own apartment. Then the police were notified, but thus far have made no arrests.

### TRACING MUSIC PIRACY

The Music Publishers' Protective Association has for the past few weeks been busy tracing down the source of the pirated or counterfeit copies of "Dardanella" and other songs which have been discovered in music stores throughout the west.

According to information at hand the copies were printed on the western coast either in San Francisco or Los Angeles. A woman is said to have been the medium through which the copies were circulated, she having called on many of the California dealers and agreed to supply copies of any of the hits at a rate considerably under the regular price. Arrests in the case are expected to be made within the next few days.

### HARMS GETS ENGLISH RIGHTS

The Chappell-Harms Co. has secured the English publication rights of the Jack Mills song, "Cuban Moon," in addition to three other numbers published by the same house. They are "Pretty Little Cinderella," "Manyana" and "You Ought to See Her Now."

The "Cuban Moon" number is a hit in this country and is fast becoming popular in England.

### W. E. FARRELL MARRIES

W. Earhman Farrell, the "Dixie Songwriter," was married last week to Miss Elsie Allen Welch, relief organist at the Strand Theatre, Nashville, Tenn. Farrell's latest song "Jealous Blues" was recently released by Kendis & Brockman.

### JACK GLOGAU TO MARRY

An announcement was made this week of the engagement of Jack Glogau of the Fred Fisher music publishing house to Miss May Levy, a daughter of Mr. and Mrs. Joseph Levy of New York.

### PEARSON IS PHIL. MANAGER

Harry Pearson, formerly of the Waterson, Berlin & Snyder Co., is now manager of the Philadelphia office of Irving Berlin, Inc.

### FRED STEEL IN CHICAGO

Fred Steel, formerly of the New York office of Fred Fisher, Inc., has been transferred to the Chicago office of the company.



Six Imps and a Girl are opening at the Royal Oct. 11th.

Carl Randall is staging the dances of the Nora Bayes show.

Willie Collier is putting on the book for "Gus Edward's Revue of 1920."

Chas. Irwin returned last week from a several months' trip to England.

J. Anthony Smythe has joined the Maitland Players at San Francisco.

Edward Berry has been engaged for the lead in "Sonny," a Selwyn production.

Frederic Santley is to replace Charles Purcell in "The Poor Little Ritz Girl."

Alexis Kosloff, the dancer, has been added to the cast of "Broadway Brevities."

Mlle. Natalie has been placed under a three-year contract by Charles Dillingham.

Katherine Horter is recovering from an operation on her foot for blood poisoning.

Marie Cahill is to make her reappearance in vaudeville this season in a new single act.

Jeanette Hackett has doubled for life with her vaudeville partner, Harry Delmar.

Betty Mudge has been booked for the Bluebird Cafe, Montreal, by Ban-Joe Wallace.

Townsend Walsh joined the "Passing Show" at Indianapolis last week in advance.

Robert Farrell is advance agent for "The Invasion," which opens out of town on Oct. 4.

Stanley and Mack, a new comedy talking and singing act, opened last week to break in.

Kate Pullman has left "Love Letters" because, it is said, her name was not featured.

George Fitchett will manage Earl Carroll's "Daddy Dimpling," with Maclyn Arbuckle.

Don Borroughs has been given a leading part in Hammerstein's new production of "Jimmie."

Jeanette Davis and Martha Desmond have been engaged for the La La Lucille Company.

Willy Portatis, the French actor, is to appear in vaudeville in a sketch carrying three people.

George Jessel's Revue is to be elaborated into a three act comedy drama with music, next season.

Tom Burke, the Irish tenor, arrived in New York last week from Liverpool, on board the *Carmania*.

Cleo Mayfield has passed the crisis and is doing as well as could be expected following her operation.

Dorothea James opened with Guy Bates Post in "The Masquerader" at Pittsburgh, last Monday, Sept. 27.

Harry McRae Webster is supervising the rehearsals of "The Short Cut," Michael Goldreyer's production.

F. D. Williams has been transferred as manager of the Bushwick, to the same position at the Jefferson.

Buddy Walton is rehearsing a new act in Chicago and will use several of Nan Halperin's former songs.

Con Little will be manager for Madge Kennedy in "Cornered," under the direction of Henry W. Savage.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 28)

Joe Wheeler is rehearsing with Wally Brook's "Pop Goes The Weazel," to be seen on Keith time shortly.

Herbert Lomas, the English actor, arrived last week on the *Carmania* to start rehearsals in "The Skin Game."

Lou Lombard, banjoist, left the Henry Santrey Band at Syracuse last week and is now with the "Dallas Five."

Frank Cosey celebrated his thirteenth anniversary as stage manager of the Orpheum, Oakland, Cal., last week.

The Musical Waylands did not open at Keith's Jersey City first half of last week due to illness of Edythe Wayland.

Ned Nelson, while playing in Philadelphia last week, became a member of Philadelphia Lodge No. 2, B. P. O. Elks.

Josephine Kernan and Isabel Hollman are in the cast of the Harry Miller Revue which opens in Mt. Vernon Sept. 30.

Sarah Padden is to appear in vaudeville in a new act staged by Mrs. Henry B. Harris, entitled "The Cheap Woman."

Roger Imhof has left "Jimmie," the Frances White show, which will open at Wood's Theatre, Atlantic City, Oct. 4.

E. R. Havermyer has taken over the management of the Ziegfeld Theatre, Chicago, presenting vaudeville and pictures.

Frank Gillmore, executive secretary of the Actors' Equity, left for a two weeks' vacation in Scitasset, Mass., last week.

Worth and Gordon, a new blackface team, has been routed over the Delmar time, opening in Charlotte, N. C., Monday.

Nella Walker will become the bride of Ernest Clarke, a New York stock broker, on September 30, in Philadelphia.

Louise Carver and Hallie Randolph closed with Gus Hill's "Keeping Up With The Joneses" after one week on the road.

Singer's Midgets, while playing in Los Angeles recently, stopped at Fanny Ward's mansion, Miss Ward now being in Paris.

George V. Holloway has replaced Ray Title as manager of the City Theatre, Title being transferred to the Bay Ridge.

Harry Burns, of Burns and Frabito, lost his mother, Mrs. Mary De Paul, at Brooklyn last week. She was sixty-eight years old.

Billy Gould returned recently from a six weeks' trip to Ireland, where he went to investigate an estate left him by his uncle.

Al Shayne has secured a release from his contract with the Shuberts and will make his reappearance in vaudeville in a few weeks.

Harry Kittredge, Alexander Loftus and Havi and Chappell will be seen in support of William Faversham in "The Prince and the Pauper."

Van and Schenck appeared at the New Amsterdam Theatre last Sunday matinee and night, through the courtesy of F. Ziegfeld, Jr.

George Gilmour is not to leave with "The Famous Mrs. Fair," when that piece leaves New York within the next two weeks.

George Morley, formerly treasurer of the Palace Theatre, New York, is to be made manager of one of the Keith New York houses.

Renard and Jordan have dissolved their partnership, the former to continue the act with Lillian West under the direction of Morris and Feil.

Walter Rowland, a member of the Shubert managerial staff for sixteen years, has resigned as manager of the Forty-fourth Street Theatre.

Frank and Tobie have retired and will leave shortly for Kansas City where Frank will enter the automobile business. Their off-stage name is Schell.

Miss O'Rourke, of Adelphi and O'Rourke, has returned from a trip to Chicago and the team opened at the Hamilton last Monday, routed for five weeks.

Billy Brady, after a three weeks' suspension following a misunderstanding with regard to one of his acts, was reinstated by the Keith office last week.

Arthur Bowyer, who appeared here some time ago in "The New Sin," has arrived from London to play in the Galsworthy play, "The Skin Game."

Ruth Sinclair, through Cordelia Tilden, has been placed with the cast of "The Temptations of Eve," which Orion and Colby will present on October 4.

Harry W. Spingold has been reinstated to all booking privileges of the Western Vaudeville Managers' Association and Chicago B. F. Keith's office floors.

Wells and Lustre have been routed for a tour of the Southern Fairs by the Robinson Agency of Chicago and will remain with the circuses for the season.

Jules E. Aronson has handed in his resignation, to take effect not later than Nov. 1, as general manager of the Stanley Company interests in Atlantic City.

Bertha Mann is again back with the Oliver Morosco forces and will play leading feminine roles in the Morosco Stock Producing Company in Los Angeles.

George Sydney, playing the principal role in "Welcome Stranger," will henceforth have his name featured in that play's announcements and advertisements.

The Russian Cathedral Quartet will make its initial appearance in vaudeville this week at the Davis, Pittsburgh, with a tour of the Keith circuit to follow.

Billie Reynolds, of the southern "Hitchy Koo" company, last week married Edward Turnbull, a wealthy tobacco broker of Greenville, S. C., at Athens, Georgia.

Anita Diaz, owing to sickness in the family, has canceled the remainder of her time on the Orpheum Circuit and has returned to New York for a short time.

Albert Spossell, formerly with the Rialto Five who were with Pearl Regay, closed with the band at the Colonial last week and has joined the "Dallas Five."

Amelia Bingham, playing with "Mama's Affair," at the Curran Theatre, San Francisco, recently, addressed the San Francisco Centre of the California Civic League.

Fritzi Scheff has been placed under a three year contract by B. C. Whitney, who will present her this season in "Florianna" once again and then secure a new piece for her.

Harry Hoyt, formerly of Waldell and Hoyt, is now working with a brother of Waldell, the act to be known as Waldell and Hoyt. Al Grossman will handle the bookings.

Mr. and Mrs. "Noodles" Fagin, now playing their third season over the Pantages time, celebrated the twenty-first anniversary of their wedding at San Francisco on September 8.

Cansino Brothers, Spanish dancers, have been placed under contract by Charles Dillingham for the second season here of "The Night Boat" in which they are now appearing.

Ernest F. Young, who joined the Winter Garden show, "Cinderella on Broadway," to do the Barrymore travesty, has been engaged to go with the show when it goes on the road.

Matt Dee, vaudeville booking agent of Buffalo, and the former Helen Keeley, well known in vaudeville as a bag puncher, are the proud parents of a boy, born on Sept. 15.

Mason Mitchell, who appeared with Edwin Booth, Mary Anderson and John McCullough and was later manager of the old Garrick, is now American consul in Queenstown, Ireland.

Ben Thau, formerly of the B. F. Keith-Orpheum Press Clipping and Photo Bureau, has left that position to become assistant to George Gotlieb in the Orpheum Booking offices.

Beatrice O'Donnell, a cabaret singer, was taken to Bellevue Hospital in a serious condition last week, following the drinking of a quantity of lysol in an alleged attempt to commit suicide.

Herman Fuchs, in the employ of the Shuberts for thirteen years, is to take charge of the box office at the Century Theatre. Clinton W. Moffat and Katherine O'Rourke will be his assistants.

Lep Solomon, former Shubert treasurer at the Casino Theatre and more recently treasurer at the Century Theatre, is now in the employ of Sam H. Harris in the box-office at the Cohan and Harris Theatre.

Benny Piermont, who served in France fourteen months as a sergeant in the 306th Infantry, has received a Victory Medal with three bars, denoting three major engagements, the Oise-Aisne, Meuse, and Argonne.

Jack Morris, of the Shubert offices, is putting on a new vaudeville act in which William Gordon will have the juvenile role and Lucy Parker will be character woman. Catherine Hastings will be Ingenue.

Eugene Ysaie, the Belgian violinist, arrived in New York on Monday on the Lorraine and will leave for Cincinnati in a fortnight to begin the season at the head of the Cincinnati Symphony Orchestra.

Foster Ball and Company are to reopen next week in "Gee Whillikers," under the direction of Arthur C. Aiston, at the Eighty-first Street Theatre, after which they will make a tour of the Keith houses in New York.

Tim Murphy, Frank Craven, William Sampson, Robert Arnold, Maude Granger, Lester Chambers, Leila Bennett, Hale Norcross and Mercite Eamond have been engaged for the cast of "The First Year," Frank Craven's new play.

Ad Morton, formerly of the Argonne Five and producer for the Argonne Players in France, has quit the theatrical profession and is now in business, being associated with the Schissel Safety Tire Protector Company at Columbus Circle.

Harry Bulger, who started his vaudeville tour this week in a new act written by Billy Jerome and himself, will appear next season in a musical version of "A Night of the 4th," the George Ade farce, in which he appeared several years ago.

Mme. Olga Nielson, a Danish tragedienne, arrived in this country last week from Copenhagen. Accompanied by Christopher Gottschalk, a Danish tenor, and Waldemar Willmussen, a pianist, she will give readings of "Camille" and Shakespearean plays, touring the United States.

(Continued on page 28)





THE Waltz Hit!  
A Tantalizing Tune  
set to  
Tantalizing Words

# HONOLULU EYES

Words by  
HOWARD JOHNSON

Music by  
VIOLINSKY

A DOUBLE QUICK HIT  
WITH SINGLE AND DOUBLE VERSIONS

## SWEETHEART BLUES

Words by  
AL WILSON

Music by  
IRVING BIBO

Another—  
"GEE, I WISH I HAD A GIRL"  
PLENTY OF SPECIAL MATERIAL

THE BALLAD HIT  
of Unusual Heart Interest

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POPULAR  
FAVORITE

of  
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# I'm In Heaven When I'm In My Mother's Arms

Words by CLIFF HESS and HOWARD JOHNSON  
Music by MILTON AGER

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# DRAMATIC and MUSICAL

## "MARRY THE GIRL," NEW MOROSCO FARCE, HAS ITS BEDROOM

"MARRY THE POOR GIRL." A comedy in three acts by Owen Davis. Presented by Oliver Morosco, at the Little Theatre, Saturday evening, September 25, 1920.

### CAST

Morgan.....Willbur Braun  
Steve Ripley.....William David  
Tom Harrison.....Frank Allworth  
Kittie Porter.....Frances Mann  
Mrs. Paddington.....Gertrude Maitland  
Wallace Paddington.....Halbert Brown  
Julia Paddington.....Isabelle Lowe  
Jack Tanner.....William Roselle  
Bradley Littlefield.....Harold de Becker  
Ann Winsted.....Ninita Bristow  
Rev. Carlton Gibbs.....Stapleton Kent  
Rose Cary.....Beatrice Noyes  
Sara Crogan.....Mrs. Anna O'Connor  
The Boy.....Raymond O'Connor  
The Girl.....Agnes O'Connor  
The Baby.....Still Another O'Connor

This new Morosco play is a light comedy in which there is an admixture of diverting and dull moments loosely hung upon a skeleton which has served in its day for many and many a farce. This, in all probability, would be the verdict returned by a jury of dramatic analysts should "Marry the Poor Girl" be tried to determine its specific entertainment value.

The story revolves about a situation growing out of an all-night party where the flowing bowl was quaffed frequently by the masculine guests spending a week-end at the Long Island home of the Paddingtons. On the morning following, for there must always be a morning following, young Jack Tanner woke up to find himself, not in his own room as he had supposed, but actually in the room of the daughter of the house. About the time the truth of the situation filtered through his befuddled senses the whole household knew of his predicament.

What was he doing in Julia's room? There was only one conclusion for her parents, the other feminine guests and the few male friends of William Jennings Bryan to draw. So the only thing to do was to marry Julia and Jack right on the spot. But, just to make things complicated Julia was engaged and very much in love with another, and this same condition of affairs held true in the case of Jack. Nevertheless, Papa went for a preacher.

But Jack's friends had a scheme. They would save him and Julia from a loveless marriage. It was all very simple, for they would go out into the highways and byways and hire Jack a wife. However, Papa beat them to it and before they had time to return the marital ties were bound. But every thing was not to end here. No, not by a long shot, for in trooped his two friends, each with a wife in tow. This gave the feminine guests some more to talk about and Papa a chance to rave a few times again.

Finally, the bogus wives were disposed of and Jack and Julia hit upon the plan of staging a compromising scene with a paid co-respondent and thus cook up ample grounds for a divorce. So, again Jack's friends hie themselves out into the highways and byways and soon return with the needed young lady. But then, as most every one in the audience has guessed soon after the play had started, Julia and Jack find that they are really in love with each other and the play ends happily.

The acting honors of the evening went to Beatrice Noyes who liked to be compromised so well that she was willing to take on a regiment. She was a piquant young miss, playing the role for all it was worth and doing it well. She ran away with the show. William Roselle, in the role of Jack Tanner, played with adequate technique, while Isabelle Lowe offered some admirable support as Julia.

## KUGEL STARTING REHEARSALS

"She Needs the Money," a three act comedy dramatized by William J. Rathbun from the "Mrs. Mahoney" stories by Bertrude Brooke Hamilton, will be produced by Lee Kugel. The piece will go into rehearsal next Monday.

## PUTTING IN REVUE

MONTREAL, Sept. 27.—A musical revue with a cast of ten people will be installed at the Tivoli Theatre on October 5, and will be presented in addition to the regular motion picture program. The house is under the management of John Fiddes.

## MORE ROOM FOR TROUPERS

PHILADELPHIA, Sept. 25.—The Charlotte Cushman Club here has been moved to more commodious quarters at 1010 Spruce Street, where it can supply sixty guests with board and lodging. This club is run for the accommodation of traveling actresses. Friday, Oct. 1st, will mark the formal opening, to which all the profession who are here at the time, are invited.

## CHANGE "JIM, JAM GEMS"

A number of changes have been made in "Jim Jam Gems," by John Cort. Stanley Ford has been given the part that Percy Pollock played, the "Temple Four" and Roscoe Ails, Midgie Miller and Saxy Holsworth's Jazz Band have been added to the cabaret scene. The show is rehearsing in town this week and opens next week at the Cort Theatre.

## WILLIAM HODGE STILL GOOD ACTOR IN PLAY THAT IS ONLY FAIR

"THE GUEST OF HONOR." A comedy in three acts by William Hodge. Presented by the Shuberts, at the Broadhurst Theatre, Monday evening, September 20, 1920.

### CAST

Jack Weatherbee.....Graham Lucas  
Mrs. Murry.....Jennie Lamont  
Mr. Warner.....William H. Thompson  
Laundry Boy.....Howard Morgan  
Mr. Wattle.....Edward O'Connor  
John Weatherbee.....William Hodge  
Robert Thisby.....Harold Heaton  
Rosamond Kent.....Helen Wolcott  
Ione Curtis.....Miriam McCauley  
Helen Kent.....Alice Bricker  
Mr. Lesoir.....Louis Darclay  
Mr. Kent.....Frederic de Belleville  
Mrs. Kent.....Ann Warrington  
Butler.....Lee Frank  
Tom.....John N. Wheeler

William Hodge returned to Broadway last week in a new play of his own concoction. It is a rather old-fashioned, unsophisticated comedy entitled "The Guest of Honor." Critically speaking, it is of rather poor material, but not any worse than others in which Hodge has previously scored success. New Yorkers may not like it, but then there are many in other cities who will probably welcome it, for it has much of tenderness and kindness within it.

The story concerns a young poet who, as all young poets should be, is rather more or less hungry, when the play opens. This emptiness, however, of the gastronomic cavity does not hinder him from adopting a young lad in an effort to protect him from the clutches of a rich family that has cast his mother off in the days of her indiscretion. But the young poet is not always hungry, for one day he sells a novel, then another, and then many others. Then he meets the aunt of the boy whom he has adopted and they fall in love. Whereupon the play ends.

Of course Hodge plays with a smoothness and skill which characterizes him as the good actor he is. Graham Lucas is the youngster whose voice is shriller than a penny whistle. Others in the cast, including William H. Thompson, Jennie Lamont, Edward O'Connor and Helen Wolcott, furnish support of the highest quality and help to round the piece out into a very pleasant whole.

## "ANNA ASCENDS" UTTERLY UNWORTHY OF ALICE BRADY

"ANNA ASCENDS." A play in four acts by Harry Chapman Ford. Produced at the Playhouse, September 22, 1920, by W. A. Brady.

### CAST

Slad Coury.....Gustave Rolland  
Howard Flsk.....John Warner  
"Beauty" Tanner.....Eflingham Pinto  
"Bunch" Berry.....Rod La Roque  
Anna Ayyobb.....Alice Brady  
Nellie Van Housen.....Jane Carleton  
Bessie Flsk.....Betty Alden  
Rizzo.....S. K. Fried  
Henry Flsk.....Frank Hatch  
Miss Bird.....Helen Cromwell  
William.....Ward De Wolf  
John Stead.....Cliff Worman  
Allen Sparkes.....Leeward Meeker

It's theme unwoven in the most trite and obvious terms, "Anna Ascends," an awkward and preposterous melodrama pieced together by Hugh Chapman Ford, served as the vehicle last week for signaling Alice Brady's starting of the new season. Badly staged, with little humor and with less grace and logic, the piece, on its opening night, had but one thing to commend it. That was the stellar work of Miss Brady in the role of the ascendant heroine.

If anything, the frequent excursions of Miss Brady into the film world seem to have added to her effectiveness. At no time during the enactment of the obnoxious piece did she lose her poise. Her facility of movement and gesture, her power to compel sympathy and her good sense of character, tended to make her stand out as a diamond in a coal heap.

As for the play itself, at no time after the rise of the curtain did it seem to be on the ascendant. At what were intended to be its most serious moments, it delved into the ludicrous, from which even the dramatic ability of the star could not wholly salvage it.

In the role of a Syrian immigrant, imbued with the desire of becoming Americanized, Miss Brady is originally revealed as a waitress in a dingy coffee-house. It is the habitat of a certain faction of the underworld, among which is included an evil young southerner. This hanger-on decides that the young Syrian girl could be employed to splendid advantage as a woman of the street. The result is that "Anna" stabs him and leaves him crumpled on the floor apparently dead. Her acting at this stage was forceful, but was nullified by the words thrust upon her by the author. As the curtain slowly descends, she stands in the doorway, squares her shoulders and dramatically bursts forth with: "You tried to pull me down but Anna Ascends."

This was bad enough, but from there on the piece grew worse. She runs away, becomes secretary to a publisher and without rhyme or reason suddenly becomes authoress of the best seller of the day, a book which deals with her many trials and tribulations. Just when everything is running her way, and she has won the love of the publisher's son, the white-slaver who had been left for dead in the first act, again breaks in on her happiness. But this fact does not interfere with her ascension. In fact, she could not be stopped, and eventually every thing ends happily for everyone but the audience.

While Miss Brady, in this nefarious and garish role, was unmistakably proving her worth as an actress, she was surrounded by a cast which was almost as bad as the play. The best member was probably Gustave Rolland, who played a foreign eating-house keeper in the slums. Frank Hatch and Rod La Roque were also effective. As for the others, they did anything but support her. They leaned, tottered and floundered throughout.

## NEW SYNGE PLAY BADLY PUT ON BY CELTIC PLAYERS

"DEIRDRE OF THE SORROWS." A drama in three acts by J. M. Synge. Presented by the Celtic Players, at the Bramhall Playhouse, Tuesday evening, September 21, 1920.

### CAST

Lavarcham.....Bina Flynn  
Old Woman.....Helene V. Russell  
Owen.....Henry O'Neill  
Conchuhor.....R. Manning  
Fergus.....F. S. Merlin  
Deirdre.....Eileen Curran  
Naisi.....Paul Hayes  
Ainnie.....Clement O'Loughlin  
Ardan.....William Lydston  
A Soldier.....Mark Garrity

Ambition, when allowed to overstep the bounds of common sense, has proved the down fall of many a movement, no matter how great its previous success has been. And it would seem that the admirable little group of Celtic players at the Bramhall Playhouse are growing overly ambitious, for on Tuesday night of last week they supplanted their usual bill of excellent one-act playlets with a three-act symbolical play, which, to one unfamiliar with the history of the Emerald Isle and its contemporary costumes, proved to be a dreary and uninteresting affair.

It takes courage to present such a play as "Deirdre of the Sorrows," and, perhaps, there is no other group of actors in this city which would have dared the fates to the extent of making a public showing of the piece. This, however, they did, and, although they deserve little or no credit for the manner in which it was handled, they surely should be awarded an honorable mention for bravery, especially so when one takes into consideration that Tuesday night's performance marked the first showing of the piece in this country.

The story concerns the love affair of Dierdre, who, it appears, was born to bring sorrow upon Ireland. Perhaps, she was directly responsible for the condition of affairs now existing upon the Emerald Isle, although the author, J. M. Synge, makes no note to that effect in his play. She is a creature of nature and is unfortunate enough to be loved by Conchuhor, high king of Ulster. The old buck has *une grande passion*. It is remarkable how much pep this old Irishman possessed.

Well, Deirdre would have none of him and hid herself away to the forest of Alaban, with Naisi, a young Irish prince. Here they enjoyed conjugal bliss for a period of seven years, until one day Conchuhor sent word that his passions had been sent to the cold storage and that they might return to their native land with his forgiveness. But, in these early days of Irish history, it appears that "all's fair in love or war," was just as much in vogue as today and the wily old king proved himself to be a great liar as well as lover, for upon their return he had his cut-throats set upon Naisi. Needless to say, they did a good job.

He then made one final effort to lure Deirdre to his couch but is frustrated by the young lady herself, for right before his very eyes she commits the great Japanese indoor sport and is no more. Conchuhor then, with his love as well as his honor gone, and his kingdom in ruin, totters off into the wings as the curtain descends.

Eileen Curran, as Deirdre, despite the shortcomings of the play, gave a rather good interpretation of the role. R. Manning, as Conchuhor, was impossible. The old king, no doubt, was a bad actor, as the story goes, but that was no reason why Manning should overplay the part. Bina Flynn, as Deirdre's nurse, played the role excellently. Paul Hayes played the role of Naisi, the lover, but failed to look the part.

Frances S. Merlin, who, in addition to playing a role, staged the piece, got some pleasing results from next to nothing in the way of settings.



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Orpheum—Robbie Gordone—Billy Arlington & Co.—Ed Morton—Lorraine & Crawford—Rooney & Bent Revue—The LeGros.  
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ALBANY.  
Keith's—Clara Howard—Russian Cathedral—Sullivan & Scott—Fred B. Bowers Revue.  
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Hippodrome—Frank Hurst—Carl Emmy's Pets—Nikko Japs—The Caninos—Bert Errol.  
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Lyrio—Polly & Oz—Keegan & Casey—Leonore Kern—Tracy & McBride—Dennis Sisters—Nathan Bros.  
INDIANAPOLIS.  
Keith's—Lew & Paul Murdoch—Francis Renault—Kelley & Pollock—Lucille & Cockle—Jack Osterman—Olga Petrova—Three Naces.  
LOWELL.  
Keith's—Musical Hunters—Toger, Gray & Co.—Wayne, Marshall & Candy—Lillian Lawrence—The Pickfords—Patricia—Travers & Douglas.  
LOUISVILLE.  
Keith's—Barbette—Bartram & Saxton—Weeks & Barron—Kinney & Corinne—Harry Green—Fall of Eve—Trixie Friganza—Conlin & Glass.  
MONTREAL.  
Princess—Raymond Wilbur—Kirby, Quinn & Anger—Margaret Padula—Bert Fitzgibbons—Big City Four—Denishawn Dancers—Galetti's Monks.  
OTTAWA.  
Dominion—Watson's Dogs—Yule & Richards—Miller & Lyle—Molly Fuller & Co.—Ohas. McGood & Co.

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Keith's—Sybil Vane—Barry & Whitlake—Bessie Remple & Co.—Bert Kenney—Corradini's Animals—Hallers.  
PITTSBURGH.  
Davis—La Toy's Models—Wilbur, Mack & Co.—Fritz Scheff—Zomah—Gordon & Ford—Hugo Bio.  
PHILADELPHIA.  
Keith's—Mr. & Mrs. Norcross—Falon & Shirley—Chas. F. Seymour—Bradley & Ardine—Ruth Roy—Lorimer, Hudson & Co.  
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Keith's—J. S. Blundy & Bro.—Toney—Mel Klee—Ed Janis Revue—Val & Ernie Stanton—Thos. E. Shea & Co.—Nat Nazarro B. & B.  
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**TORONTO.**

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Keith's—Alexandria—Burke & Durkin—Ronair & Ward—Howard & Clark Revue.  
WASHINGTON.  
Keith's—The Vivians—Billy Glasen—Lexey & O'Connor—Eddie Foy & Co.—Patricia & Mason.  
YOUNGSTOWN.  
Hippodrome—Burns & Frabito—Forde & Sheehan—Stanley & Milburne—Paul Decker & Co.—Juliette.

**ORPHEUM CIRCUIT**

CHICAGO, ILL.  
Majestic—Marie Nordstrom—Moss & Frye—Gwen McGivney—Three Danolse Sisters—Rae B. Ball & Bros.—Healy & Cross—Barnes & Freeman.  
State Lake—Lew Dockstader—Hilda Carling & Co.—Murphy & White—Bill Robinson—Elsie La Bergere.  
Palace—Victor Moore & Co.—Ned Norworth & Co.—Morgan & Gates—A Touch in Time—Kate & Wylie—Larry Comer—Mystic Garden.  
CALGARY.  
Orpheum—Varieties of 1920—Glenn & Jenkins—McCormack & Wallace—Emily Darrell—De Koch Troupe—F. & M. Britton.  
DULUTH.  
Orpheum—Willie Hale & Bro.—Bert Baker & Co.—Leipzig—Blossom, Seeley & Co.—Claud & Marion—Rubeville.  
DES MOINES.  
Orpheum—Dancing Kennedy—Laurel Lee—Bronson & Baldwin—Gonne & Alberts—Dolly Ward & Co.—Nellie Nichols & Co.—Ja The Wise Hound.  
DENVER.  
Orpheum—Singer's Midgots—Modern Simon Le-gree—Wilson & Larsen—Jenk & Allen—Marie Gasper—Four Aces.  
KANSAS CITY.  
Orpheum—Diaz Monks—Yates & Reed—Wyatt's Lads & Lassies—Willie Mahoney—Frank Dobson & Sirens—Gardner & Hartman—Hayataka Bros.  
LOS ANGELES.  
Orpheum—Emma Haig & Co.—Cahill & Romaine—Sidney Phillips—"Follow On"—Miss Ioleen—Reno—Jackie & Billie—The Love Shop.  
LINCOLN.  
Orpheum—The Love Game—Oliver & Olp—Dave Harris—Orren & Drew—Arco Bros.—Duffy & Sweeney—The Champion.  
MILWAUKEE.  
Majestic—Olsen & Johnson—Wm. Mandell & Co.—Herbert & Dore—Sherwin Kelly.  
MEMPHIS.  
Orpheum—Kitty Doner & Co.—Chas. Wilson—Chas. Howard—Palo & Palet—La Dore & Beckman—Daisy Dean & Co.—Lucy Gillette.  
MINNEAPOLIS.  
Orpheum—Kitty Gordon—Jack Wilson—Ford & Cunningham—Resista—Jeanette Childs—Buch Bros.

**NEW ORLEANS.**

Orpheum—Cameron Sisters—Wm. Gaxton & Co.—Garcinetti Bros.—Selbini & Grovlin—Swor Bros.—Oscar Lorraine—Holmes & La Vere.  
OMAHA.  
Orpheum—Henrietta Crossman & Co.—Roy La Pearl & Co.—Raymond Miles & Co.—Bevan & Flint—Bartholdi's Birds—Reddington & Grant—Georgia Campbell & Co.  
OAKLAND.  
Orpheum—McFarland Sisters—Carlton & Ballew—Frank Wilcox & Co.—Lawton—The Brants—Stanley & Birnes—Neal Abel.  
PORTLAND.  
Orpheum—Harry Fox & Co.—Will Shone—Three Lordons—Dewey & Rogers—Wallis Clark & Co.—Four Harmony Kings—Wastiska & Understudy.  
ST. LOUIS.  
Orpheum—Valere Bergere & Co.—Newhoff & Phelps—Herbert Clifton—Lillian's Dogs—Friscoe—Plantadosi & Walton—Rasso.  
Rialto—Land of Grafanola—Roy & Arthur—Dale & Burch—Bobby Randall—Foster & Peggy—Tid Bits of 1920.  
SIOUX CITY.  
Orpheum—Henri Scott—Nelson & Barry Boys—Plicer & Douglas—Kane & Herman—Horlick & Saramba Sisters—Smith & Miller—Spirit of Mardi Gras.  
ST. PAUL.  
Orpheum—Bothwell—Brown's Co.—McCormack & Irving—Homer Miles & Co.—Royal Gascoignes—Dotson—Hunting & Francis.  
SALT LAKE CITY.  
Orpheum—Loretta's Concentration—Davis & Chadwick—Nelson & Cronin—Shaw & Campbell—Jack Trainor & Co.—Chas. Kenna—Challen & Keke.  
SACRAMENTO AND FRESNO.  
Orpheum—Under the Apple Tree—Coley & Jaxon—Primrose Four—Seven Bracks—Elly—Wallace Galvin.  
SAN FRANCISCO.  
Orpheum—Shellah Terry & Co.—Clifford & Willis—J. Ros. Johnson & Co.—Adler & Dunbar—La Graciosa—Welch, Mealy & Montrose—Asaki & Pieces.  
SEATTLE.  
Orpheum—Music Land—Lord Chester & Co.—Story & Clark—Rose & Moon—Tuck & Clare—Powers & Wallace—Henry's Pets.  
VANCOUVER.  
Orpheum—Flirtation—Reed & Tucker—Herman & Shirley—Mullen & Francis—Morgan & Kloter—Jas. & Etta Mitchell—Imhoff, Conn & Corinne.  
WINNIPEG.  
Orpheum—Barr Twins—Bobbe & Nelson—Daisy Nellie—5000 a Year—Kellam & O'Dare—J. & N. Olms—Herbert Trio.

**W. V. M. A.**

CHICAGO.  
Lincoln (First Half)—Dreadner & Allen—Wintergarden Violin Girls—Joe Towle. (Second Half)—Henry B. Toomer & Co.—Six Kirksmith Sisters—Fenton & Fields—Hanson & Clifton.  
American (First Half)—Henry B. Toomer & Co.—Six Kirksmith Sisters—Fenton & Fields—Princeton & Watson. (Second Half)—Joe Towle—The Night Boat—Pistel & Johnson—Wintergarden Violin Girls.  
Kedzie (First Half)—Helvey & Brill—Gilroy, Dolan & Coriel—Pistel & Johnson—Black & Dardanella—Sandy Shaw—Ambler Bros. (Second Half)—Rialto & Lamont—Flake & Fallon—Minerva Courtney & Co.—Harry Ellis—Whitfield & Ireland—Chernoff's Gypsies.  
Empress (First Half)—Rialto & Lamont—Flake & Fallon—Minerva Courtney & Co.—Spencer & Williams—Jim Cullen—Big Jim. (Second Half)—Lucas & Lee—Howins Sisters & Clavier—Black & Dardanella—Joveddah.

**ATLANTA, GA.**

Logan Square (First Half)—Clifford & Bothwell—Hayes & Lloyd—Jack Kennedy & Co.—Ray Conlin—Glasgow Maids. (Second Half)—Potter Hartwell.  
Orpheum (Sunday only)—Emmett's Canines—Cleveland & Dowry—Cameo Girls—Three Falcons.  
ALTON, ILL.  
Hippodrome (First Half)—Love & Wilbur—Stratford Comedy Four. (Second Half)—Caesar Rivoli—Stuart Girls.  
AURORA, ILL.  
Fox (Sunday)—Grant & Wallace—Walmsley & Keating—McIntosh & Musical Maids.  
BARTLESVILLE, OKLA.  
Odeon (First Half)—Marion Gibney—Benny Harrison—James & Beale Aitken. (Second Half)—Allen & Dove—Clay Crouch—The Leoras.  
CHAMPAIGN.  
Orpheum (First Half)—Hanson & Clifton—Boyce Combe—Chanoff Gypsies—Jack Lavier—Jones & Greenlee—Edith Clasper & Boys. (Second Half)—"And Son"—Paul, Levan & Miller.  
CEDAR RAPIDS, IOWA.  
Majestic (First Half)—Belmont's Canary Opera—Mrs. Wellington's Surprise—Jose Darcy. (Second Half)—Cervo—Pretty Soft—Doyle & Elaine—Rahn & Beck—Lane & Harper.  
DAVENPORT.  
Columbia (First Half)—Fred & Daisy Rial—Doyle & Elaine—Harry Bond & Co.—Payton & Lum—Travilla, Gilrie & Seal. (Second Half)—Patty Reat & Bro.—Harry Hayden & Co.—Dunbar's Old Time Darlings.  
DECATUR.  
Empress (First Half)—Will Ferry—"And Son"—Paul, Levan & Miller. (Second Half)—Al Libby—DeWolf Girls—Tango Shoes—Hubert Dyer & Partner.  
DES MOINES, IOWA.  
Majestic (First Half)—Elise Chuyler—Williams & Taylor—Gardner, Kendall & Co. (Second Half)—Rose & Thorne—Billy Rogers—Belmont's Canary Opera.  
DUBUQUE, IOWA.  
Majestic—Pretty Soft—Steve Freda—Hendrix Belle Isle Co.—Jim & Marion Harkins—Jerome & Newell.  
EVANSVILLE.  
Tracy, Palmer & Tracy—Dooley & Story—The Brazilian Heiress.  
E. ST. LOUIS, ILL.  
Erber's (First Half)—The Norvellas—Melroy Sisters—Billy Bouncer's Circus. (Second Half)—Conroy & Howard—Jack Lavier—Hungarian Rhapsody.  
GALESBURG, ILL.  
Orpheum (First Half)—Grant & Wallace—Walmsley & Keating—McIntosh & Musical Maids. (Second Half)—Jordan & Tyler.  
JOLIET, ILL.  
Orpheum (First Half)—Potter & Hartwell—The Night Boat. (Second Half)—Blue Cloud & Wjnona—John Neff—Century Serenaders.  
KANSAS CITY, MO.  
Globe (First Half)—White Brothers—Betty Babb—Sargent Brothers—Color Gema. (Second Half)—Fielding & Boomer—Indoor Sports—Rose Ellis & Rose.  
KENOSHA, WIS.  
Virginian (First Half)—Pauline Saxon & Sister—Maryland Singers—Randow Trio. (Second Half)—Three Lees—Gilroy, Dolan & Coriel—Jim & Marion Harkins—Ambler Bros.  
LINCOLN, IOWA.  
Orpheum (First Half)—Billy Rogers. (Second Half)—Harry Bond & Bro.—Green & Pugh—Bartholdi's Birds.  
LINCOLN, NEB.  
Liberty (First Half)—Lamont & Wright—Indoor Sports—Fielding & Boomer—Rose Ellis & Rose. (Second Half)—Duke & Duchess—Davey Jamieson—Rubetown Follies.  
Rialto—South & Tobin.  
Lyrio—Willard's Fantasy of Jewels.  
MOLINE.  
Palace (First Half)—Patty Reat & Bro.—Lane & Harper—Rahn & Beck—Dunbar's Old Time Darlings—Harry Hayden & Co. (Second Half)—Helvey & Brill—Geo. Rolland & Co.—Joe Darcy—Payton & Lum—Gravilla Gilrie & Seal.  
MADISON.  
Orpheum (First Half)—Sabbott & Brooks—Lockwood & Rush—Ja-Da Trio—Mang & Snyder. (Second Half)—Jean & Arthur Keely—Rogers & West—Grant Gardner—Maria Lo.  
OKMULGEE, OKLA.  
Cook—Tehow's Cats—Adams & Barnett—Village Five—Gordon Duo—Brindamour.  
OMAHA, NEB.  
Empress (First Half)—Duke & Duchess—Davey Jamieson—Rubetown Follies. (Second Half)—Number Please—Bert Howard—Capt. Pickard's Seals.  
OKLAHOMA CITY, OKLA.  
Lyrio (First Half)—Olive Harding—Adams & Barnett—Lee & Cranston—Barry & Layton—Brindamour. (Second Half)—Roode & Francis—Billy Smythe & Co.—"Oh What a Day"—Hugo Lutgens—Time & Tide.  
OTTAWA, ILL.  
Gayety (Sunday)—The Night Boat—Potter & Hartwell.  
PITTSBURGH, KAN.  
Colonial (First Half)—Allen & Dove—Clay Crouch—Eloras. (Second Half)—Marion Gibney—Benny Harrison & Co.—James & Beale Aitken.  
PEORIA, ILL.  
Orpheum (First Half)—Hubert Dyer & Co.—Cenroy & Howard—De Wolfe Girls—John Neff—Century Serenaders. (Second Half)—Helen Jackley—Jones & Greenlee—Stratford Comedy Four—Grey & Old Rose—Angel & Fuller—Doree's Operalogue.  
QUINCY, ILL.  
Orpheum (First Half)—Jordan & Tyler. (Second Half)—Grant & Wallace—Walmsley & Keating—McIntosh & Musical Maids.

**ROCKFORD.**

Palace—Rogers & West—Geo. Holland & Co.—Marie Lo—Will Ferry—Price & Bernie.  
RACINE, WIS.  
Rialto (First Half)—Jean & Arthur Feely—Pauline Saxon & Sister—Maryland Singers—Grant Gardner. (Second Half)—Jerome & Newell—Ja-Da Trio—Cusson & Kirk—Lockwood & Ruffa.  
SIOUX CITY.  
Orpheum (First Half)—Horlick & Sarampa Sisters—Nelson & Barry Boys—Henry Scott—Plicer & Douglas—Kane & Herman—Daisy Marie. (Second Half)—Spirit of Mardi Gras—Two Jeeters—Dunham & Williams.  
SOUTH BEND.  
Orpheum (First Half)—Fred Schwartz & Co.—Peronne & Oliver—Whitfield & Lyland—Grey & Old Rose. (Second Half)—Valmont & Reynen—Connell, Leona & Zippy—Holden & Harron—Aunt Jeunima—Spencer & Williams.  
SPRINGFIELD.  
Majestic (First Half)—Al Libby—Connell, Leona & Zippy—Petticoats—Tango Shoes—Angel & Fuller. (Second Half)—Boyce Combe—Edith Clasper & Boys—Sandy Shaw—Billy Bouncer & Co.  
SIOUX FALLS, S. D.  
Orpheum (First Half)—Number Please—Maker & Redford—Bert Howard—Capt. Pickard's Seals. (Second Half)—The Vanity Fair (Tab.).  
TERRE HAUTE.  
Johnson, Baker & Johnson—Minetti & Reidl—Hello Husband—Green & Parker.  
TULSA, OKLA.  
Royal (First Half)—Yonle & Fuji—Gordon Duo—Village Five. (Second Half)—Olive Harding—Barry & Layton—Lee & Cranston.  
TOPEKA, KANS.  
Novelty (First Half)—Emmett's Canines—Cleveland & Dowry—Cameo Girls—Three Falcons. (Second Half)—White Bros.—Betty Babb—Sargent Brothers—Color Gema.  
WATERLOO, IOWA.  
Majestic (First Half)—Bartholdi's Birds—Rose & Thorne—Green & Pugh. (Second Half)—Elise Schuyler & Co.—Williams & Taylor—Mrs. Wellington's Surprise—Steve Freda—Big Jim.  
WICHITA, KANS.  
Princess (First Half)—Roode & Francis—Billy Smythe & Co.—"Oh What a Day"—Hugo Lutgens—Time & Tide. (Second Half)—Emmett's Canines—Cleveland & Dowry—Cameo Girls—Three Falcons.

**PANTAGES CIRCUIT**

WINNIPEG.  
Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarriand Octette.  
REGINA AND SASKATOON.  
Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—Four Heiress—Schwartz & Clifford—Sweet Sweeties.  
EDMONTON.  
Pantages—Selma Brants—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.  
CALGARY.  
Pantages—Pop Poull—Lincoln Vernon—Perry Bussey—Six Venetian Gypsies—King & Irwin—Four Fantinos.  
GREAT FALLS AND HELENA.  
Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Roria Fudkin.  
BUTTE.  
Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.  
SPOKANE.  
Pantages—Fulton & Mack—Charles Moratti Co.—Saint & Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.  
WALLA WALLA AND NO. YAKIMA.  
Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorens & Wood—Six Harlequins.  
SEATTLE.  
Pantages—Clemens Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.  
VANCOUVER.  
Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.  
VICTORIA.  
Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Khus—Mammy's Birthday.  
TACOMA.  
Pantages—Nora Jane & Co.—Sliber & North—Herbert Denton & Co.—Ted Doner—Little Claderella.  
PORTLAND.  
Pantages—Lorne & Depree—Coleman & Ray—Elm City Four—Revue De Luxe—Page & Gray—Four Hursleys.  
TRAVEL.  
Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.  
SAN FRANCISCO.  
Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle & Jazz Band.  
OAKLAND.  
Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.  
LOS ANGELES.  
Pantages—Bell & Gray—Usher's Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.  
SAN DIEGO.  
Pantages—Alaska Duo—Noodles, Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.  
LONG BEACH.  
Pantages—Schepps' Circus—Fargo & Richards—Josephine Davis & Co.—Harvey Heney & Grace—Kremlin & Moscow.  
SALT LAKE.  
Pantages—Acroplane Girls—Brown & Jackson—Agnes Mayne—Leonard & Anderson—Carl McCullough—Submarine F.7.  
ODEN.  
Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.  
(Continued on page 23)

**THE NEW YORK CLIPPER**



# BILLY GLASON

## JUST SONGS AND SAYINGS

PLAYING THE BEST, WITH ORIGINAL PATTTER, HIS OWN SONGS AND TIMELY TOPICS, BY NEAL R. O'HARA, STAFF HUMORIST OF THE N. Y. WORLD AND BOSTON POST.

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ROUTED SOLID ON THE TWO A DAY ONLY, BEGINNING OCTOBER 3RD AND CLOSING GOD KNOWS WHEN.

THE RESULT OF HARD, ENERGETIC, NON-COMPLAINING AND AIMING-TO-PLEASE-ALL METHODS OF WORK.

NEW ACT, "THE COLLEGE BOY," BY JACK NORWORTH, IN PREPARATION

Sole and Personal Representative, LEW GOLDBER

# June Haughton Debutantes

PRETTY GIRLS IN MUSIC AND DANCING

Dir.—FRANK EVANS

# Joe Christie & Kitty Ryan

IN SPECIAL SONGS AND DANCES  
BOOKED SOLID OVER LOEW TIME

Direction OTTO SCHAFER

# DOLLY KAY

Syncopation's clever Exponent

Assisted by PHIL. PHILLIPS

Week of Sept. 27, Jefferson, N. Y.

Week of Oct. 4, Regent, N. Y.

Direction BERNARD BURKE

# THE MIZZAN TROUPE

Colonial, Week of Nov. 7. Alhambra, Oct. 4

Agent, JOE SULLIVAN



## VAUDEVILLE BILLS

(Continued from Page 21)

## DENVER.

Pantages—Mizuma Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

## TRAVEL.

Pantages—Degnon & Clifton—Manning & Lee—Briere & King—Coakley, Dunlevy Co.—Alice Manning—Odiva.

## F. F. PROCTOR CIRCUIT

## NEW YORK CITY.

81st Street—Geo. McFarland—Basil Lynn—Man Hunt—Nagfys—Fallon & Shirley—Madison, Frank & Rose.

Broadway (B. S. Moss)—Mel Klee—Lester & Chyll—Travers & Douglas—Les Morcheantes—McLellan & Carson—Wilbur Sweetman.

Regent—Donald Sisters—Leon Eroll—Harry Cooper—Moonlight—Fay Courtney Co.

Coliseum (First Half)—Jim & K. Morgan—Arbino—Kenney & Braham. (Second Half)—Cartmell & Harris—Everett's Circus.

Fifth Ave. (First Half)—Meredith & Snozer—Wilkins & Wilkins—Harry L. Mason—Louise & Mitchell—Life—Ernest Evans Co. (Second Half)—Sterling Saxo Four—Yip Yap Hankers—Little Jim.

125th Street (First Half)—Sterling Saxo Four—Camilla's Birds—Butler & Parker—Sweeties—Yip Yap Hankers. (Second Half)—Flo Lewis Co.—Cox & Ward—Robbins.

58th Street (First Half)—Braminos—Gallagher & Howard—Murray & Voerlk—Lillian Vernon—White, Black & Uesless—Janet of France. (Second Half)—Cunningham & Ben—McGowan & Cheney—Zelda & Santley—Welcome Home.

Harlem Opera House (First Half)—Salon Singers—Otto & Sheridan—Donovan & Lee—Newkirk & Fayne Sisters—Making Movies—Jones & Sylvester—Hayden & Ercell—Four Bell Hops. (Second Half)—Wilkes & Wilkins—Harry L. Mason—Louis & F. Berkof—Oriental Frolic.

23d Street (First Half)—Maurice Downery—Starrett's Circus—Norton & Melnotte—Oriental Frolic—Marie Russell—Clayton & Tennie. (Second Half)—Beginning of the World—Otto & Sheridan—Plunkett & Romaine—Salon Singers—Lynton & Robert.

Yonkers (First Half)—Zelda & Santley—McGowan & Cheney—Everett's Comedy Circus—Business is Business—Eleanor Pierce & Co.—Cunningham & Benton. (Second Half)—Braminos—Gallagher & Howard—Murray Voell—Howard & Sadler—Navassar Girls—Clinton & Rooney.

Mt. Vernon (First Half)—Wil Ward & Girls—Bert Melrose—Exposition Jubilee Four—Vlasta Marslova Co. (Second Half)—Meredith & Snozer—Ovandos—Ernest Evans Co.

## BROOKLYN.

Greenpoint (First Half)—Cleveland & Fayne—Liberty Girls—Harry L. Cooper & Kennedy—Mabel Burke Co. (Last Half)—Willard & Girls—Chas. L. Fletcher—Lawrence & Taylor.

Prospect (First Half)—Grace Huff & Co.—Fox & Ward—Walter Manthey—Flo Lewis & Co.—Little Jim. (Second Half)—Exposition Jubilee Four—Bert Melrose—Liberty Girls—Duffy & Mann—Clayton & Tennie.

Flatbush—Extra Day—Will Crutcheff—Jim Innes—Ed & Birdie—Billy Glason—Sullivan & Scott.

## CONEY ISLAND.

Henderson's (First Half)—Frank Wilson—Clinton & Raunzy—Dan Holt Co.—Kelly & Post—Ten Navassar Girls. (Second Half)—Three Victors—Cleveland & Fay—Dahl & Bernard—Al White.

## ALBANY.

(First Half)—Arnold & Florence—Abern & Peterson—Walter Penner Co.—Whitney & Wilson—Lawrence Crane Co. (Second Half)—Solti Duo—Walter Brosnel—Welton & Marshall—On the Mississippi—Davis Riche—Fashion Show.

## AUBURN.

(First Half)—Shelvey Boys—Dunham & O'Malley—Wayne, Marshall & Candy—Lucky & Harris—Bud Snyder Co. (Second Half)—Braut Johnson—Fred & M. Dale—Mrs. Gene Hughes—Drazer Bunce—The Reynolds Trio.

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**E. HEMMENDINGER, Inc.**  
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JEWELRY DIAMONDS REMODELING  
Tel. 971 John, 45 JOHN ST., New York City

## NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

## ADELAIDE AND HUGHES

Theatre—Orpheum.

Style—Dancing Act.

Time—Thirty Minutes.

Setting—Four—Special.

Adelaide and Hughes have returned to the vaudeville stage after a rather protracted absence, and, according to information received, will not stay long. However, did they wish to, they could keep working with this act forever. It is a treat, not only as a dancing act, but as an artistic production.

The stage is set with an ash-black and gray border, green ground cloth and pale pink colored back-drop, with orange flood lights thrown on from either side of the stage. The piano, at which Dan Casler, who needs no introduction, officiates, is draped in orange, with a kewpie doll as ornament, the doll also being dressed in orange. It is a very effective setting, being artistic and refined.

The act opens with Adelaide and Hughes walking on in evening dress and singing a number in which she is Miss Broadway and he Mr. Outfotown. He asks her to show him the latest dance craze, which she consents to do, and they go into a double eccentric dance, which is unequalled by any two dancers today.

At the conclusion of this, he tells her that he does not care overmuch for her style of dancing, preferring the old fashioned waltz instead and they then get into one, injecting some specialty steps and a fast finish. As though the scene were in a ball room, he then escorts her over to a parlor chair, where they rest, meanwhile glancing over a book on famous dancers. A number is then done comparing the modern to the past dance, in song, after which they leave the stage together. He returns in a moment's time though, attired in a coat of silk, cut in the old fashioned minstrel style, with silk top hat to match and offers a solo foot shoe dance, introducing some difficult steps done as only he can do them. The ease, grace, neatness and exactness with which this was performed, seemed to leave the audience breathless. It drew a tremendous hand.

Adelaide, attired in colonial costume, with a gorgeous vari-colored feather bonnet, then offered a toe dance, which was executed with grace, fineness and the refinement that belongs only to great ballet dancers. This number over, Casler was given an opportunity to display his ability and was no laggard. He rendered a well played solo number and encored with a one hand rendition of "The Rosary," which drew and deserved heavy applause.

Hughes then offered another of his remarkable solo dances, introducing eccentric and acrobatic steps that were marvellous. One, in particular, the writer has never seen done. In this, Hughes brings his foot from the rear of his remaining foot, along the floor, tapping quadruple time, or was it faster than that? He then repeats with the other foot. It drew a large hand, but had there been more members of the audience who could appreciate the difficulty of the step, it would have been a show stopper.

Adelaide then followed with an eccentric toe dance that disclosed a few difficult tricks for other dancers to get hold of, and which drew a large hand. Casler then rendered a short solo, following which Adelaide and Hughes, in unison, did a mechanical doll dance in a comedy vein, that lasted about six minutes. During this time, they kept in perfect time with each other and the music. It was a fitting close for a remarkable dancing act and stopped the show.

This act will stop shows wherever it plays. An incomparable combination of artists, when working in harmony, can produce nothing that is not artistic and beautiful. That accounts for the perfection of this act.

S. K.

## BROWN AND WESTON

Theatre—Colonial.

Style—Dancing.

Time—Ten Minutes.

Setting—Special, in Three.

A very fast dancing act that was not tiresome, and in which the pianist didn't play any unnecessary piano solos, for which much praise.

During the time the girls were changing, which was not long, the pianist sang a few explanatory lines and succeeded in putting them over well, for which Dave Dryer should be given credit.

For the first dance, the girls, both of whom are very shapely, appeared in white tights with short dresses in which blue predominated and with hats to match, doing a song and dance and manipulating parasols in a clever manner, juggling them and dancing in exceptional unison as if they had worked together all their lives. This was noticeable throughout the act.

The high kicks were very good, both girls never forgetting to point their toes.

A Spanish jazz dance in a particularly fetching costume of gold cloth, edged at the trunk line with green spangles and set off with red fringe and a hat, stood out wonderfully and was a hit. Miss Brown sang a published French number that has been used a great deal but with the fast dance at the finish made a hit. They both did a waltz in fish-scale gowns. A toe dance single which followed in a very accelerated tempo was immense.

In short black dresses, trimmed with jet black tights and shoes, with hats, the girls did a fast double with acrobatic turns and splits that put them over for a very solid hit.

Jessie Brown was formerly of the team of Kalmor and Brown. Effie Weston was of the team of Kerr and Weston, and what the other acts have lost this new combination, which is excellent, has gained.

H. W. M.

## TIGHE AND LEEDON

Theatre—Colonial.

Style—Singing and Dancing.

Time—Twelve Minutes.

Setting—One.

Tighe opens the act with some talk which was good for laughs, following which he put over a straight version of "Don't Do That," sung by Elizabeth Murray as an Irish song.

With Edna Leedon, who formerly did a double act with Coral Melnotte, some talk was indulged in which was funny and preceded a double number that was an emphatic hit. Miss Leedon working it up well.

They used a published "nut" song to close that was used by Melnotte and Leedon formerly, and a lot of other acts, and took several bows to solid applause. Upon returning for a speech, Miss Leedon, prior to the remarks of Tighe, inclined her head several times, saying, "Do this. Zit counts these for bows," which got a good laugh from the wise ones present. A bunch of flowers was handed over the footlights to the surprise of its recipient.

Tighe continually laughs at his own sayings, even in the rendition of his songs on lines that do not call for it. Miss Leedon works well; in fact she is the best partner the writer has ever seen work with Tighe. She still continues to overact a trifle, where the more quiet method she employed when she first started to work with Miss Melnotte would bring as good laughs and would be more legitimate. She has a future before her if she will curb this tendency, for she has a keen sense of humor, and with her elongated, thin arms and nether limbs, a great factor in the success of Charlotte Greenwood, should land strongly before very long.

The act is well set and should have no trouble in any house, in any spot, landing strongly.

H. W. M.

(Continued on page 26)



# EDDIE COLE

Featured Principal  
Comedian

"Broadway  
Belles" Co.

Empire, Hoboken, All This Week

## STARS OF BURLESQUE

My Friends Say I'm Clever.  
My Enemies Won't Admit It.

**TOM HOWARD**

Producing for B. F. Kahn,  
Union Square Theatre

The  
Campbell  
Kid

**EDNA KNOWLES**

Soubrette of  
Herk and Pearson's  
Hits and Bits

Ingenue  
Prima  
Donna

**Charlotte Baker**

BERNSTEIN AND  
GALLAGHER'S  
BATHING  
BEAUTIES

PERSONAL  
MANAGER,  
GEO. KING,  
CARE OF  
BESTRY'S  
OFFICE

**ARNETTE CREIGHTON**

WITH  
JEAN BEDINI'S  
PEEK-A-BOO

THE  
JAZZ  
WOP  
AND  
PRIMA  
DONNA

RALPH

**Rogers and Donnelly**

ELSIE

A  
BIG  
SUCCESS  
WITH  
THE BIG  
SENSATION

PRIMA DONNA  
STEP LIVELY GIRLS  
LATE OF A. E. F. IN  
FRANCE AND GERMANY

**LOUISE CARLYLE**

PERSONAL  
DIRECTION  
EMMETT  
CALLAHAN

SOUBRETTE  
PARISIAN.  
WHIRL

**TRIXIE "PATSY" AYERS**

DIRECTION  
GEO. M. KING  
and  
HARRY BESTRY

JACK

**CALLAHAN AND BROADHURST**

GEORGE

MYSTERIOUS TRAMP

DANCING DOPE

WITH  
GOLDEN CROOKS

DANCING  
JUVENILE

GEO. BELFRAGE'S  
HIP HIP  
HOORAY GIRLS

**BERT GILBERT**

DIRECTION  
ROEHM  
AND  
RICHARDS

YARD  
AND  
A HALF  
OF  
SPEED

**WEE MARY McPHERSON**

WITH  
PAT  
WHITE'S  
GAIETY  
GIRLS

INGENUE

**MYRTLE ANDREWS**

BROADWAY  
BELLES

AUSTRALIAN  
SONGSTRESS  
PRIMA  
DONNA

**LILLIAN ROCKLEY**

PAT  
WHITE  
GAIETY  
GIRLS

INGENUE WITH  
THE PRIMA DONNA  
VOICE

MY FIRST SEASON  
IN BURLESQUE

**MABEL BEST**

WITH GOLDEN CROOKS  
DIRECTION  
HARRY BESTRY



## "BROADWAY BELLES" BEST SHOW AT STAR SINCE STONE & PILLARD

"The Broadway Belles," featuring Eddie Cole, gave an excellent performance at the Star last Thursday night. In fact, it was the best show, to our way of thinking, that has been at this house since the Stone and Pillard Show was there a few weeks back. The cast is good and very evenly balanced; the show is snappy and fast; the costumes are pretty and the girls in them are equally as nice looking. The comedians are funny and the numbers all went over with a bang.

The book is about the same as it was last season, when Joe Marks was with the show. It is a bit show, but the bits are good and those who were in them knew how to put them over.

Cole is doing his "Dutch" role and never worked better, although he was suffering from a cold which affected his voice, somewhat. He is not using the chin piece, but, otherwise is using the same make up he has used in the past. His wardrobe is worth noticing, as the suits he wears are neat, tight fitting, just what one would not look for on a man who takes the falls and bumps he does. His dialect is in keep-

ing with the part and he is a fast worker and capable dancer. This young man has jumped into a part left vacant by a clever comedian and has filled it well.

Earl Kern is doing the second comedy and we have never seen him do better. He is doing a tramp a la Billy Arlington and is on the jump all the time. His appearance and even his work reminds one greatly of Arlington, in his misfit clothes and makeup. Kern is funny and works well alongside of Cole. Both of the comedians are aggressive, and entertaining.

There are two straight men in the cast, both taking part in most of the scenes. Bobby Burch, a neat looking chap and a classy dresser, with a good singing and talking voice, was one and worked well with the comedians. He also did a dandy French role in one of the bits. Burton Carr was the other. He has improved in both reading lines and stage presence since he was here last season. He, too, dressed well.

Phil Hart did a good black face in the role of a bell hop in the first act and the part of a "nance" in burlesque. While

doing this well, he looked as though he did not like the part.

Helen Gibson, an attractive looking young person, is the prima donna and displayed some beautiful gowns. She was evidently suffering with a cold, which could be noticed while singing. She read her lines very well, however.

Myrtle Andrews is the ingenue, with a pleasing contralto voice, who has a knack of putting over a number the way they like it at this house. Every one of her songs were encored without the help of anyone working them up. Miss Andrews has a very pretty form and, in tights, is very pleasing to look at. She wore dresses in good taste and reads lines very well.

Florence Whitford has improved in her work since last season and has developed into a lively soubrette. She could improve on the selection of several of her numbers, however.

The show is a clean one and the bits, while some of them are old, went over nicely.

Cole and Miss Whitford offered a spe-

cialty, opening with a song and finishing with a dance that was well received.

Phil and Peggy Hart, in a specialty in one, were awarded with a big round of applause in which they offered a corking good routine of dancing. Both are dandy hoofers and deserved the hand they received at the finish of the act.

The musical bit offered by Cole, Kern and Miss Gibson, was well done and went big. It is similar to the act done by Arlington in the "Golden Crooks" last season.

Eddie Cole was most successful with his singing specialty, in which he offered four parodies that were spicy and just what they want in a burlesque show. He sang his songs well and they liked them out front.

Maybe, if the shows that follow the "Broadway Belles" are as good as this one, the old Star will do some business. The return of wrestling would also be welcomed by the patrons of this house. SID.

### THORNTON ENGAGED BY BERNARD

George Thornton has been engaged by the Sam Bernard Company. "As You Were." He has been with the Al Jolson Company the past four years, playing the donkey. He was in burlesque ten years ago with the Bowery Burlesquers.

## STARS OF BURLESQUE

Doing Wop  
Returning  
After 4 Years  
in the Movies  
with  
Victory Belles

# BEN MOORE

Working  
For a  
Real Man  
James E. Cooper

HONEY  
GIRL  
SOUBRETTE  
SEE ME WITH

# MATTIE (BILLIE) QUINN

HARRY  
HASTINGS  
BIG  
SHOW  
COLUMBIA  
CIRCUIT

# BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN

INGENUE

WITH  
LENA  
DALEY  
AND HER  
KANDY  
KIDS

FEATURING HIS  
LATEST SUCCESSES  
BLUE DIAMOND  
AND NAUGHTY BLUES

# NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY  
WITH JEAN BEDINI'S  
PEEK-A-BOO

Casino, Boston, This Week

FEATURED  
WITH

# GEO. P. MURPHY

THE BIG  
WONDER  
SHOW

THE  
REFINED  
PAIR

# A. William YOUNG & MAYO Mona

STRAIGHT

INGENUE

WITH  
PUSS  
PUSS  
THANKS TO  
MAURICE  
CAIN

WATCH  
THIS BOY;  
NO SPEED  
LIMIT

# HARRY HOWARD

JUVENILE  
WITH  
GROWN UP  
BABIES

PRIMA  
DONNA

MY FIRST  
SEASON  
IN BURLESQUE

# Louise Mersereau

WITH  
BATHING  
BEAUTIES

MANAGEMENT  
IKE WEBER

SOUBRETTE  
SECOND  
SEASON  
WITH  
BATHING  
BEAUTIES

# HELEN LLOYD

DIRECTION  
ROEHM  
AND  
RICHARDS

FEATURED  
COMEDIAN  
WITH  
BERNSTEIN AND  
GALLAGHER'S  
BATHING BEAUTIES

# JACK HUNT

SEASON  
1919-1920  
1921-1922  
1923

HAVEN'T A  
MINUTE TO  
MYSELF  
WITH

# JIM HORTON

ROSE SYDELL'S  
LONDON BELLES  
THIS SEASON.  
GET ME?



**THE LOGICAL FOX-TROT SUCCESS OF THE NEW SEASON**

# IN THE DUSK

(IN THE DUSK I WAIT FOR YOU)

*A languishing  
sensual  
and smart  
melody*

*No orchestra  
or band books  
complete  
without it!!!*

PLAYED WITH EQUAL EFFECT  
AS A FOX-TROT FOR  
DANCING  
AND AS AN INTERMEZZO  
FOR THEATRE AND  
CONCERT PROGRAMS

COMPOSED BY  
FRANK H. GREY

ALSO PUBLISHED AS  
A SONG WITH LYRIC  
BY  
BERNARD HAMBLIN

SINGS ITSELF INTO FAVOR  
**WHEREVER PLAYED**

## RIO GRANDE

THE WALTZ WITH THE  
UNUSUAL TWIST BY  
**HARRY OLSEN**  
COMPOSER OF "MOANA"

Also Published as  
a Song with Lyric  
ARTHUR PENN

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**HARRY WEBER**WILL SHORTLY PRESENT A  
NOVELTY ON BROADWAY**"Just A Good Woman"**

SEEING AMERICA THIRST. I DON'T THINK.

HAL CLIFF  
**NEWPORT & STIRK**  
ECCENTRIC BITS OF VAUDEVILLE

**"KISSING TIME" INTO LYRIC**

"Kissing Time," a musical show written by George V. Hobart, with music by Ivan Caryll and lyrics by Philander Johnson, opens October 4 at the Lyric Theatre, New York. In the cast of the piece will be William Norris, Edith Taliaferro, Dorothy Maynard, Frank Doane, Paul Frawley, Harry Coleman, Evelyn Cavanaugh and Primrose Caryll. The show is taken from Adolph Philip's "Mimi."

**BACKING MAGICAL SHOW**

Zelo, the magician, is building, equipping and producing a magical show which will feature Kennett, an illusionist, throughout Canada. The show, which will carry eight people, opens October 11, at Toronto. It is to cost about \$10,000.

**HANNEFORDS HAVE HARD LUCK**

George Hanneford, brother of "Poodles," who replaced the latter when he was hurt earlier in the season, was himself injured last week, but returned to the show a few days later.

**VAUDEVILLE BILLS**

(Continued from Page 23)

**STAMFORD.**

(First Half)—Bond & Callaway—Loring & Lesig—Watts & Ringold—Mantell & Co. (Second Half)—Janos & Seage—Forest & Singleton—Golden Gate Trio—Three of a Kind.

**SCHENECTADY.**

(First Half)—Clown Seak—Haig & Lavere—Solti Duo & W. Broshell—Clara Howard—Fred V. Bowers' Revue. (Second Half)—Herbert's Rags—Jennie Middleton—Molly & Her Pals—Jean Crane—The Owl.

**SYRACUSE.**

(First Half)—Vile & Charles—Nennie Middleton—Frazer & Bunce—The Owl—Volunteers—Reynolds' Trio. (Second Half)—Shelvey & Boys—Conway & Fields—Walter Fenner—Japanese Honeymoon—Lazar & Dale—Arnold & Florenz.

**TROY.**

(First Half)—Herbert's Dogs—Stevens & Brunell—Molly & Her Pals—Frank Conroy Co.—Jean Crane—Gara Zora. (Second Half)—Violet & Charles—Whitney & Wilson—Lucky & Harris—Clara Howard—Fred V. Bowers' Revue.

**TORONTO.**

Jim & Flo Bagard—Monahan & Co.—Fred & Mae Warden—Neapolitan Duo—Jean Chase & Co.—Connor & Burns.

**UTICA.**

(First Half)—Jack Marley—Clifford Wayne Trio—Lazar & Dale—Davis & Rich—Stevens & Lovejoy. (Second Half)—Dunham & O'Malley—Haig & Lavere—Volunteers—Parker Bros.

**WATERTOWN.**

(Second Half)—Jack Marley—Stever & Lovejoy.

**WOONSOCKET.**

(First Half)—Frank Brown—Jean & M. Conroy—Maxwell Co. (Second Half)—Mus. Hunters—Jack Inglis.

**YORK.**

(First Half)—Martin & Moore—Dixie Four—Downing & Bain Sisters—Dody & Berman—Mildred Holliday. (Second Half)—W. S. Harvey Co.—Kyle & Emerson—Diamond & Brennan—Ryan & Brunson—Corner Store.

**BRIDGEPORT.**

Poli's (First Half)—Fenwick Girls—Morgan & Gray—Jack & Twins—Not Yet, Marie. (Second Half)—Watts & Halwy—Helen Collie Co.—Stone & Hayes—Four Fords.

Plaza (First Half)—Schwarz Kiddies—Brown Elaine—Chilbot & Tortini—Cameron. (Second Half)—Sampsel & Leonhardt—Frank Ward—T. Brown's Music Highlanders.

**HARTFORD.**

Poli's (Second Half)—Mack & Forrest—Brown & Elaine—Eddie Cassidy—Fixing It Up—Hibbert & Malley—An Artistic Treat.

Palace—Skating Hamiltons—Moore & Gray—Evelyn Forrest & Singleton—Married Via Wireless—Chas. F. Semmon—Naynon's Birds. Capitol (First Half)—Jack Levy & Girls—Watts & Hawley—Sampsel & Leonhardt—Montgomery & Allen—Palfrey, Hall & Brown. (Second Half)—Spanish Goldinis—Meyers, Burns & O'Brien—Revue Classique—Revilo & Rogers—Four Readings.

**NEW HAVEN.**

Palace (First Half)—Florentine Duo—Frank Ward—Stone & Hayes—Revue Classique—Meyers, Burns & O'Brien. (Second Half)—Morgan & Gray—Chilbot & Tortini—Jack & T. Weir—Montgomery & Allen—Not Yet, Marie.

Bijou (First Half)—Eddie Cassidy—Helen Collie Co.—Hibbert & Malley—Brown's Musical Highlanders. (Second Half)—Fenwick Girls—Lee Harth—Chas. Rogers Co.—Denno Sisters Thibault—The Camerons.

**SPRINGFIELD.**

Palace (First Half)—Graham's Marionettes—De Vore & Worth—Frank L. Halls Co.—Raymo & Rogers—Going Up. (Second Half)—Vittorio & Georgetti—Moore & Gray—Great Howard—Vaughn Comfort—Palfrey, Hall & Brown.

**SCRANTON.**

Poli's (First Half)—Royal Sidneys—Joe Armstrong—Charlotte Hough—Quinn & Caverley—Meet the Wife. (Second Half)—Julia Edwards—Follis Girls—Hal Johnson Co.—Broadway Four—Olympia Desval Co.

**WATERBURY.**

Poli's (First Half)—Vittorio & Georgetti—Annett & Rose—Fixing It Up—Creedon & Walsh—An Artistic Treat. (Second Half)—Skating Hamiltons—Devore & Worth—Virginia Fiezger Co.—Jarvis & Harrison—Married Via Wireless.

**WORCESTER.**

Poli's (First Half)—Spanish Goldinis—Jarvis & Harrison—Great Howard—Vaughn Comfort—Virginia Lizinger Co. (Second Half)—Graham's Marionettes—Pat Rogers—Jack Levy & Girls—Creedon & Walsh.

Plaza (First Half)—Mack & Forrest—Lee Barth—Chas. Rogers & Co.—Denno Sisters Th. & Cody—Lock & Laddie. (Second Half)—Trennell Trio—Annette & Rose—Frank L. Hall & Co.—Chas. Semon.

**WILKES-BARRE.**

Poli's (First Half)—Julia Edwards—Follis Girls—Hal Johnson Co.—Broadway Four—Olympia Desval Co. (Second Half)—Royal Sidneys—Joe Armstrong—Charlotte Hough—Quinn & Caverley—Meet the Wife.

**LOEW CIRCUIT****NEW YORK CITY.**

American (First Half)—Kinno—Sanifer & Benson—Walter Kauffman—Let's Go—Delbridge & Gremmer—Mysterious Will—Cortell & Rogers—Les Arados. (Last Half)—Frank Mansfield—Jessen & Jesson—Overholt & Bann—Jack & June Loughlin—Chas. Martin—Straight—Yardon & Perry—Cross & Santoro.

Victoria (First Half)—Bell, Genevieve & Walter—Royal Four—Follette, Pearl & Wicks—Rule & O'Brien—Mons. Adolphus. Last Half)—Strassle's Seals—Bayle & Patsy—The Love Lawyer—Walter Kauffman—Johnny Singer & Dolls.

Lincoln Sq. (First Half)—Cowboy Williams & Delays—Ben Harrison—Bond Benthams Co.—Carlton & Belmont—Josie Flynn Minstrels. (Last Half)—Bell, Genevieve & Walter—Sandifer & Benson—Mary Ann Mack & Laurel Four—Arthur Deagon—Gypsy Trio.

Greeley Sq. (First Half)—Plunkett & Romaine—Overholt & Young—Mary Ann Mack & Laurel Four—Weston & Eline—Gen. Pisano & Co. (Last Half)—Stryker—Jack & Tommy Weir—Bond, Benthams & Co.—Mumford & Stanley—Five Musical Queens.

Delancey St. (First Half)—Cross & Santoro—Chas. & Ina McAvoy—Kanna Sisters—Harry Past Two—Harry Hines—Ling & Long. (Last Half)—Plunkett & Romaine—Phil Davis—Delbridge & Gremmer—Follette, Pearl & Wicks—Rule & O'Brien—Les Arados.

National (First Half)—Strassle's Seals—Lillian Calvert—Cleary & Leroy—Vardon & Perry—Johnny Singer & Dolls. (Last Half)—Manhasset Four—Half Past Two—Cortell & Rogers—The Cromwells.

Orpheum (First Half)—Fred's Pigs—Rita Shirley—DeLoa & Oema—Dr. Joy's Sanatorium—Arthur Deagon—The Cromwells. (Last Half)—Chas. Ledeger—Hodge & Lowell—Ben Harrison—Mysterious Will—Weston & Eline—Black & White Revue.

Boulevard (First Half)—Stryker—Boyle & Patsy—The Love Lawyer—Sherman, Van & Hyman—Gypsy Trio. (Last Half)—Kinzo—Lillian Calvert—Douglas Flint & Co.—Race & Edge—Josie Flynn's Minstrels.

Ave. B. (First Half)—York's Dogs—Ruth Hayward—Brown & Shaw—Hazel Foster & Co.—Powers, Marsh & Delmore—De Voe & Statzer. (Last Half)—Clifton & Moore—Ward & Raymond—Yong China.

**BROOKLYN, N. Y.**

Metropolitan (First Half)—Jack Gregory Trio—Manhasset 4—Douglas Flint & Co.—Mumford & Stanley—Black & White Revue. (Last Half)—Wiley & Wiley—Gordon & Delmar—Soul Mate—Frank Ward—Gen. Pisano & Co.

Palace (First Half)—Joe Madden—Yong China. (Last Half)—York's Dogs—Lynn Cantor—Jay & Jenks—Wesley Johnson & Co.

Fulton (First Half)—Richter Bros.—Hodge & Lowell—Jack & June Laughlin—Jack & Tommy Weir—5 Musical Queens. (Last Half)—Fred's Pigs—Kenna Sisters—Dr. Joy's Sanatorium—Harry Hines—Ling & Long.

Warwick (First Half)—Merle Smithers—Nancy Boyer & Co.—Ward & Raymond—Carlson Fair child & Co. (Last Half)—Jay & Jenks—Ruth Hayward—Let's Go—Neil McKinley—De Voe & Statzer.

**BOSTON.**

(First Half)—Hanton & Moore—Ectore & Dena—Harry Thorne & Co.—Conroy & O'Donnell—Kermis & Co. (Last Half)—Weston & Marion—Silver & Berger—Martha Russell & Co.—Henry Frey—Molera Revue.

**FALL RIVER.**

(First Half)—Weston & Marion—Silvers & Berger—Martha Russell & Co.—Henry Frey—Molera Revue. (Last Half)—Hanton & Moore—Ectore & Dena—Harry Thorne & Co.—Conroy & O'Donnell—Kermis & Co.

**HAMILTON, CAN.**

O. K. Legal & Co.—Fredericks & Palmer—Tom Davis & Co.—Coscia & Verdi—9 Krazy Kids.

**LONDON.**

(First Half)—Col. Diamond & Grand—Bonner & Powers—Grew & Pates. (Last Half)—Juggling Normans—Lynton & Roberts—Cheer Up.

**MONTREAL.**

Thompson & Belsinger—Brewster—I'll Say So—University Trio—Wilbur & Lyke.

**NEW ROCHELLE.**

(First Half)—Fred's Pigs—Lynn Cantor—Race & Edge. (Last Half)—Olive & Mack.

**PROVIDENCE.**

(First Half)—Billy Kinkaid—Barton & Sparling—Mimic World. (Last Half)—Leon & Mitzi—Monte & Lyons—Mimic World.

**SPRINGFIELD.**

(First Half)—Leon & Mitzi—Straight—Monte & Lyons—Farson's Long Life. (Last Half)—Billy Kinkaid—Barton & Sparling.

**TORONTO, CAN.**

Stone & Moyer Sisters—Dorothy Roys—Lewis & Norton—Marietta Craig & Co.—Edna Mae Foster & Co.—Buddies.



**BURLESQUE NEWS**

(Continued from Pages 14 and 25)

**TO MANAGE MOVIE HOUSE**

Sol Myers, for many years with Max Spiegel as manager of his shows, will retire shortly from burlesque. He has been appointed manager of the new Strand Theatre, in Allentown, Pa., to open early in December. The Strand will offer feature pictures.

**HOWE HAS TWO NEW PEOPLE**

Lillian Norwood is now the soubrette with "Sam Howes' Jollities of 1920" and Helen Rikhoff is the ingenue. They started in the new parts Monday, in Brooklyn.

**"PEEK-A-BOO" TRIO CLOSSES**

The Peek A Boo Trio closed with Jean Bedini's "Peek A Boo" show in Albany the week of September 20 and will go back into vaudeville.

**SIGN HAWAIIAN ACT**

Kalama and Kao, a Hawaiian act, have joined the "Girls de Looks." They opened in Chicago.

**HOWARD PUTS ON ANOTHER GOOD SHOW DOWN AT KAHN'S**

A real good laughing show that seemed to please everyone in the crowded house was put on at B. F. Kahn's Union Square last Tuesday afternoon and, produced by Tom Howard, was a satire on Western life which Howard called "California and You." Howard selected the characters well and they were finely acted by the principals.

It does not seem to make any difference what shows Howard puts on, they all go over big. Some of the bits are old and have been seen many times in the past, but the way he and Rose work them up, assisted by the others, bring many outbursts of laughter.

Howard called the second part "The Insult" and it proved another big comedy offering.

Howard portrays an eccentric "boob" character very much different than we have ever seen it done before and gets more out of this role than anyone we know. He is a natural comedian and a sure cure for the blues.

Rose, in his quiet way and easy style of working makes a corking good foil for Howard and is very funny in the "Dutch" part that he plays.

George Walsh made a fine Westerner. He portrayed the past as the producer intended.

Gus Flaig, as a "bad" man, took care of the heavy part in a real Western manner, such as we Easterners imagine a bad man from the West really is.

Mae Dix, who did not have very much to do outside of her three numbers, gave a good account of herself in several scenes. She however, registered with "My Home Town," getting more out of this number than any other.

Norma Bell worked in a number of the bits and seemed to know just what to do. Of her two numbers "Oh, My Lady" was most generously received.

Hattie Beall not alone displayed a lot of pep in her numbers, which all went over for encores, but also in the scenes she was in as well. They like her work at the Square.

Margie Pennetti rested a bit last week and was only in two scenes, doing well in each. Her two numbers were well received and she worked hard in them.

The business seems to continue big at this house, every seat on the main floor being taken Tuesday afternoon. SID.

**LEAVE JACK SINGER SHOW**

Karl Bowers and Cecil Jefferson closed with the Jack Singer Show at the Empire, Brooklyn, last Saturday night. Miss Jefferson is offering from an attack of laryngitis and will take a rest for a few weeks before returning to work. Bowers was mis-cast in the show.

**BERNARD PRODUCING SHOWS**

BARTLESVILLE, Okla., Sept. 24.—Harry Bernard is producing tab shows for the Barbour Booking Company. Mitty De Vere is featured in one of the shows. George Bartlett, another ex-burlesque man, is with the "Honeymoon Express," one of the office shows.

**GEORGE MARSHALL MARRIED**

It became known last week that George O. Marshall, musical director, and Genevieve Donnelly, former chorus girl, were married in the office of the City Clerk of New York, recently.

**VERA HENNICI ENTERING VAUDE**

Ernest Mack and Vera Hennici have secured a release from Hurtig and Seamon and will close shortly with Big Wonder Show. They are making arrangements to go into vaudeville.

**LEAVING "KEWPIE DOLLS"**

Chas. Burns will close with the "Kewpie Dolls" next week at the Howard, Boston, and will start his vaudeville bookings on the same route he had before he joined the show.

**MINSKYS RAISE SEAT PRICE**

The National Winter Garden is now getting \$1.65 for seats in the orchestra on Saturdays and holidays.

**IRONS MOVING TO NEW YORK**

Warren B. Irons has leased an apartment and is to move to New York.

**BEDINI SCORES AGAIN**

(Continued from Page 14)

who is not mentioned on the program, caused much laughter by his odd appearance and actions.

"Let Me Peep Behind Your Fan," a Japanese number, was splendidly rendered by Shea and Miss Weber, assisted by the chorus. The number was artistically staged and the effects were good.

Smith and Austin, in a singing, with dummies burlesque on ventriloquism, and dancing specialty, had the house in an uproar.

Miss Carroll was a decided hit in her specialty, in which she offered two numbers. She proved herself exceptionally clever in delivering a number and knows just how to sell one.

"Twinkle Toes" is another of those musical comedies suitable for Broadway and another Bedini success, with a capable cast of principals and many pretty girls, all of the Bedini stamp for speed. SID.

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**THE LEADING STOCK BURLESQUE THEATRE OF AMERICA**

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

**STARS OF BURLESQUE****BABE WELLINGTON**

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE NATIONAL WINTER GARDEN

**DAVE SHAFKIN**

HEBREW COMEDIAN THIRD SEASON NATIONAL WINTER GARDEN

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THAT CORKING COMEDIENNE, JAZZING THE JAZZES WITH EMIL (JAZZ) CASPER. DAVE MARION'S OWN SHOW

**FLORENCE ROTHER**

PRIMA DONNA BEST SHOW IN TOWN

**DOROTHY DOUGLAS**

PRIMA DONNA LIBERTY GIRLS

**MARIE DONIA**

COMEDIENNE WITH LIBERTY GIRLS

**EVELYN DEMAREST**

PRIMA DONNA WITH PUSS PUSS

**Geo. Shelton**

THE TALKING "BOZO" GROWN UP BABIES

**JACK SHARGEL**

Making Thousands Laugh Daily, Including the Minsky Bros., at the National Winter Garden

**DOLLY DAVIS**

WATCH ME. THAT'S ALL SOUBRETTE LONDON BELLES

YES, I'M  
NEW TO  
BURLESQUE

**GLADDIE RILEY**

WITH  
POWDER  
PUFF REVUE

SOUBRETTE  
SPEEDING  
ALONG ON  
THE AMERICAN  
CIRCUIT

**BETTY PALMER**

THIS  
WEEK  
GAYETY  
NEWARK

SOUBRETTE

DIRECTION  
ARTHUR  
PEARSON

**PATTI MOORE**

WITH  
STEP  
LIVELY  
GIRLS

PRIMA DONNA  
OF CLASS  
SINGS IN  
SEVEN  
DIFFERENT  
LANGUAGES

**Lucille Rogers**

AT NATIONAL  
WINTER GARDEN  
VOICE  
PERSONALITY  
AND  
LOOKS



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FAMOUS

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40--PEOPLE--40

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BUSINESS THROUGH THE WEST

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 LOS ANGELES—MASON OPERA HOUSE—WEEK SEPT. 27th

Managers Desirous of Playing This Attraction

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B. F. KEITH'S REGENT THEATRE, THIS WEEK

## JOHN KEIT AND CHARLES DUTTON

in "TWO REG'LAR FELLERS"

Direction—THOS. J. FITZPATRICK, Keith Vaud. Exch.

**SEE** WANTED AT ONCE  
 NOVELTY ACTS—SISTER TEAMS—  
 DANCING ACTS—PRIMA DONNAS  
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**ROEHM & RICHARDS**  
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DIRECTION VICTOR HYDE

PLAYING LOEW TIME

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VAUDEVILLE'S CLASSIEST AERIAL NOVELTY

Booked Solid Loew Circuit

DR. MARK LEVY

## AUSTIN & ALLEN

PRESCRIBING A TUNE AND DANCE CAPSULE

Personal Direction Jerry Hitchcock—Rose &amp; Curtis Agency.

Booked Solid Keith Vaud. Ex.

## ABOUT YOU! AND YOU!! AND YOU !!!

(Continued from Page 17)

Edgar Russell Carver is now associated with the Rossiter offices.

Jupiter and Mars opened on the Pan time at Rochester this week.

Adele Rowland has been engaged for the forthcoming "George M. Cohan Revue."

Ollie Mack has replaced Sam Sidman as principal comedian in "The Rainbow girl."

Lottie Alter has succeeded Minnie Dupree in "The Charm School" at the Bijou Theatre.

James W. Cody has been promoted to position of stage manager of the Century Promenade.

Berkeley Haswell is now with the Poli Stock Company at the Hyperion Theatre, New Haven.

Arthur Hadley and Lewis Alter have been booked by Roehm and Richards with "The Magic Melody."

Langdon McCormick has completed the manuscript of "The Night Watch," to be presented this season.

Edgar Stahl is to have a role in "The Treasure," which will open at the Garrick Theatre on October 4.

Paul Frawley has been added to the cast of "Jim Jam Jems" which opens at the Cort Theatre October 4.

Frank and Gracie De Mont, who opened at the American last week, were given a route over the Loew time.

Charles Brandt has been signed for the role of "Sidney Danks" in "Daddy Dumplings," by Earl Carroll.

Emanuel Reicher is directing rehearsals of "The Treasure," the forthcoming production by the Theatre Guild.

Jean White, who arrived recently from Chicago, will open on the Keith time shortly with special material.

Rachel Barton Butler has completed a new play entitled "The Lap Dog," scheduled for production this year.

Frankie Spear, who some time ago was associated with Shapiro, is now in the New York office of Will Rossiter.

Herbert Clifton, the character impressionist, returned from Europe last week to resume his American bookings.

Marguerite Sylvia will appear in George Cohan's forthcoming revue with Sam Bernard, Joe Weber and Lew Fields.

A. J. Meininger, formerly in the Palace Theatre box office, has joined the business staff of the Manhattan Booking Exchange.

Vestof Valodia, a dancer who appeared last season at the Hippodrome, has been added to the cast of "Pierrot's Wedding Night."

Benny Carter has resigned as treasurer of the George M. Cohan Theatre and is to be manager of one of the new Marc Klaw houses.

Adelina Thomasen has joined the Theatre Guild and will be seen in various plays when the season opens at the Garrick, shortly.

Luis Alberni, who played the Count in "39 East," has been signed by the Shuberts for "The Outrageous Mrs. Palmer" which opens October 4.

Mr. and Mrs. Usher, Elsa Sheridan, and Vivian Van Slyke, have been placed with the Rath and Garren musical act, which opened this week.

Maurice Schwartz has in rehearsal a posthumous play of Sholom Aleichem, which is scheduled for early production at the Irving Place Theatre.

Wm. E. Gladstone, formerly associated with Sherrie Matthews in a vaudeville act, will manage the Baroli Theatre at Schenectady for John Walker.

Sherrie Matthews, of the former team of Gladstone and Matthews, which has split, will go into a Broadway show under the management of Sam Harris.

Madeline Lubette, of the Ziegfeld chorus, has been engaged to play in the motion picture "Cardigan," one of the earliest of the Kendall productions.

E. H. Conway, head of the publicity department of the Orpheum circuit, was suddenly called to Chicago last week through the serious illness of his son.

Desiree Duscheine, through Cordelia Tilden, has been placed with "Stocking-feet," which opened at the Garrick Theatre, Wilmington, Delaware, last Monday.

The Warren Sisters, who played Proctor's 23rd Street theatre last week, have split and Louise Frances, one of the sisters, will do a double act with Evelyn Downer.

Mary Lawlor and Company in a new act by Harry Walker, played the Palace Theatre, Utica, last week and was held over, being the first act to be immediately re-engaged in two years.

Charles Previn, musical director, has left "The Greenwich Village Follies," which he directed and has rejoined the Erlanger staff to have direction of the road tour of "Monsieur Beaucaire."

Jack Haskel, straight man of the "Best Shown In Town," is playing his first engagement in burlesque. He has been in vaudeville and last season was with Marty Bloom in "A Pair of Jacks."

Joseph Cramer, a circus performer, was beaten and robbed in Central Park by six men last week while his wife, who was with him, looked on helplessly, being held by two men. His losses amounted to \$406.

Erie Pape, designer of the stage settings and costumes to be used in the forthcoming production of "Esther," and Alic Byrne, actress and authoress, were married last Friday in the Little Church Around the Corner.

Frieda Hempel, former Metropolitan soprano and Grace George, wife of William A. Brady, returned to this country from Europe last Saturday aboard the *Mauretania*. The former is here to join the Chicago Opera Company with which she will sing this winter.

Emma Carus and Co., "The Man Hunt," "Santos and Hayes, Fay Courtenay, Whipple, Huston and Co., Fallon and Shirley, Masters and Kraft, Regay and the Touraine Sisters and Roy Harrah and Company played the Manhattan Theatre last Sunday evening.

Azaleo Fontaine, Maurice and Girlie, Nadine, Love and Skank, Four Choristers, Carroll and Sturgis, Mary Lee, Annette and Harry Rose, Matty Lippard and Company, Kewpie Girls and the Electric City Five, have been routed over the U. B. O. time by Phil Taylor.

Ada May Weeks, Elizabeth Murray, Frank Fay, Joe E. Brown, Ned Sparks, Percy Pollock, Zoe Barnett, Gattison Jones, Harry Langdon, the King Sisters and Irma Marwick will be in the cast of "Jim Jam Jems" when it opens at the Cort Theatre the early part of October.



**SUE OVER "SALOMY JANE"**

LOS ANGELES, Sept. 25.—An action to restrain Beatriz Michelena Middleton, motion picture actress, her husband, George E. Middleton, and the California Motion Picture Company from disposing of the rights to the scenario of "Salomy Jane" to the Famous Players-Lasky Corporation, was sought yesterday when the Paul Armstrong Company filed suit against Mrs. Middleton and her husband and the picture company in the United States Court.

"Salomy Jane," written by the late Paul Armstrong, was first produced by Liebler and Company, who entered into an agreement with the California Motion Picture Company, in which Miss Michelena was star, for the motion picture rights. An agreement called for a weekly accounting of receipts, but the complaint avers this was not done, and in consequence, says the complaint, a fraudulent copyright of the production was obtained.

The Liebler contract later was repudiated and later resold to Armstrong, who transferred his rights to the Paul Armstrong Company.

The California Motion Picture Company subsequently forfeited its charter for failure to pay taxes in California and later, through a suit fought in the Superior Court Miss Michelena secured possession of the scenario. Miss Michelena is now charged with considering sale of the scenario.

**HARRY KELLY TO PRODUCE**

Harry Kelly is going to appear in a series of two-reel comedies produced by himself. Casting will start next week.

**VIENNA MAY OWN MOVIES**

VIENNA, Sept. 25.—Municipally owned movies are contemplated in negotiations now proceeding between the city authorities and a German producing concern. The company proposes to establish cinemas all over Vienna without paying licenses. When a certain portion of the investment is recovered the city would become part owner and finally be permitted to buy out the entire concern.

**CHESTERTON DISLIKES FILMS**

LONDON, Sept. 25.—"My general impression is not a hostility to the cinema, but rather that it is a terrible waste of time," writes G. K. Chesterton, the British writer, to the Society for the Protection of Ancient Buildings.

"It is terrible to think of a little boy wasting time in a cinema theatre when he might be engaged in really climbing trees, and possibly really falling off, and possibly breaking his own neck.

"It is better that he should take the chance of his own destiny, and not merely follow the shadow of it on the pictures."

**PICKFORD ATTORNEY SAILING**

Dennis O'Brien, general counsel for Mary Pickford and Douglas Fairbanks, and a member of the board of directors of United Artists, will sail for Europe tomorrow in the interests of United Artists' bookings abroad. He will try to arrange for immediate bookings for the products of his company instead of having them shown in London from fourteen months to two years after they are released in this country, at present the custom.

**WIFE SUES FOX ACTOR**

WHITE PLAINS, N. Y., Sept. 24.—Summons and complaint in a separation suit against William Hardenberg Budd of Park avenue, Yonkers, were filed in the County Clerk's office here this week by his wife, Violet Adeline Budd, who asks \$75 a week alimony and counsel fees to be fixed by the court.

At the time of their engagement and marriage Mr. Budd was an actor in Chicago and she was with a light opera company in that city, she says. They were married in Chicago June 1, 1915. Mrs. Budd said in the papers. Her husband has been a motion picture actor with the Fox Film Company for four years and earns \$150 a week. Cruelty and inhuman treatment are given as the grounds for the action.

**SCENARIO "BROKER" CONVICTED**

George Strader, a scenario writer, of 309 Broadway, was convicted last week in the United States District Court of using the mails to defraud by representing himself as one in a position to bring to persons with ideas adaptable to the screen if they would let him market their manuscripts.

Persons attracted by Strader's offer were in court as witnesses. They came from Arkansas, Maine, Virginia and Connecticut to testify that after they had sent their stories to Strader they had received letters suggesting that they send him \$10 to remunerate him for putting the manuscripts in form for producers. They said that after they had sent the money they never heard from Strader again.

**ONLY HAD TWO DRINKS**

To the utter confusion of traffic, which he pretended to regulate, George Burnside, a motion picture actor, stationed himself at Sixth Avenue and Fortieth Street one night last week and gave an imitation of a most animated stop and go sign. Just how Burnside got that way he explained later in the evening to Magistrate Sweetzer in the Jefferson Market Court. "I only had two drinks aboard," he confided. "Well, that will only cost you \$5," replied the Magistrate, and the case was dismissed.

**OLIVE THOMAS BURIED**

Olive Thomas Pickford was buried yesterday at Woodlawn following funeral services which were held at St. Thomas's Church. The honorary pall-bearers were Eugene O'Brien, Owen Moore, Harrison Fisher, Thomas Meehan, Myron Selznick, Allen Crossland, Gene Buck and William Skelton. The sixteen ushers included William Collier, Jr., Victor Herman, Montague Love, Irving Berlin, Edgar Selwyn, Vincent Serano, Frederick Alme, David Selznick, and Harry Carrington. The services were conducted by Rev. Dr. Ernest M. Stires, the rector.

**MAETERLINCK FILM FINISHED**

Maurice Maeterlinck has just completed his first original motion picture scenario for the Goldwyn Pictures Corporation. Continuity is being written on it.

**"MEANEST MAN" AT HUDSON**

"The Meanest Man in the World" will be produced by George M. Cohan at the Hudson, October 11th.

# DOYLE & WEBB

SINGING, TALKING AND DANCING

Direction MATHEW and MILLER

## JOHNNY BLACK & DARDANELLA

ORPHEUM CIRCUIT

Dir., BART McHUGH—Stage Mgr., E. W. VEIL

LEWIS & GORDON Present

## BOB CURTIS AND FITZGERALD JACK

NOVEL SKIT

"ODD BITS OF NATURE"

BOOKED SOLID  
KEITH CIRCUIT

MY TENTH  
SEASON, AND  
AGAIN FEATURED  
AND PRINCIPAL COMEDIAN

## MIKE SACKS

"OH BABY" COMPANY.  
PLAYING K. & E. TIME  
REGARDS TO FRIENDS.  
COLUMBIA THEATRE, SAN  
FRANCISCO, SEP. 19-OCT. 1

WITH  
"OH-BY JINGO"  
PLAYING  
K. and E. CIRCUIT

## ALEX SAUNDERS

THAT FUNNY LITTLE HEBREW

DIRECTION  
IKE  
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Characteristic, Eccentric,  
Interpretative, Classic,  
Sensational, Impressionistic  
Artistic, Creative,  
Emotional Symbolic  
Dances

## GARA ZORA

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GEORGE YEOMAN & LIZZIE Recommend  
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Singing, Dancing and Instrumental  
Tropical Fantasy. Direction Bruce Dufus.



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To the Producers—Managers—  
Press Representatives and Artists  
in the theatrical world I beg to an-  
nounce that I have severed my connections with the Campbell  
Studios (Photographers) and am now affiliated with the

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who has opened a new Theatrical Dept. where I will be pleased  
to hear from all my friends. Many thanks for your kind co-opera-  
tion in the past and trust that I will be able to serve you as hereto-  
fore.

Mishkin  
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Very Respectfully  
**ALBERT L. JONAS**

Mishkin  
Studio**Kola and Jackson**

Present

**GYPSY  
TRIO**

in

8 Miles in 8 Minutes  
European greatest novelty.  
We don't stop shows, but  
keep them going.  
Direction Sam Fallon

**AT LIBERTY**  
**Sam Wilson**

Owing to Dissatisfaction Am Open to Accept Engagements, Burlesque or Vaudeville.  
Address, SAM WILSON, c/o Ike Weber's Office, Columbia Theatre Building, B'way  
& 47th St., N. Y.

**Frank AND Billie Moran**

A WEE BIT DIFFERENT—THAT'S ALL

**DAVE MANLEY "LEAVE THE HALL"**

Have you heard my new Song, "OH WHAT A DANCE." Ask REMICK for a copy.  
LEW CANTOR—IRVING YATES, DIRECTORS

**JAMES PECK** STRAIGHT MAN  
Barney Gerard's  
"Follies of the Day"

**Hillman's Stock Company Wants People in All Lines**

SPECIALTY PEOPLE, WHO CAN ACT; GENERAL BUSINESS ACTORS; A1  
HEAVY MAN. THREE NIGHT STANDS. FOUR BILLS. NO MATINEES. STATE  
AGE, WEIGHT, HEIGHT, ETC. LONG ENGAGEMENT.  
F. P. HILLMAN, ABILENE, KANS., SEPT. 27th WEEK; PAWNEE CITY, NEBR.,  
OCT. 4th WEEK.

**GLADYS CLARK COMPANY  
WANTS QUICK—LEADING MAN**

State all in first letter. Must be able to join on wire. Address J. E. BALFOUR,  
Sussex, N. B., Canada, Sept. 30 to Oct. 2; Newglasgow, N. S., Canada, week Oct. 4.

**RATH BROTHERS LOSE**

Judge Manton, in the United States District Court last week, decided that the Rath Brothers were still under contract to the Shuberts and, therefore, should be restrained from appearing under Flo Ziegfeld's management in the Midnight Frolic show atop the New Amsterdam, where they are now appearing.

The decision came a few days after a trial which lasted almost four days. Previously, the Shuberts had applied for a temporary injunction and Judge Manton had granted their application, but, instead of signing a restraining order, the court set the case down for an early trial before him. The trial ended a week ago last Monday. Two days later, the court's decision was announced.

Early this week, it was learned that the Rath Brothers, through their attorney, Nathan Burkan, intend to appeal from the court's decision to the United States Circuit Court of Appeals. This appeal will be filed, the Rath Brothers state, after Judge Manton signs the formal decree enjoining them for appearing elsewhere than under the Shubert management. This decree has already been submitted by William Klein, the Shubert attorney. In the meantime, the Raths are still appearing in the Ziegfeld roof show and will continue to do so until formally enjoined by Judge Manton.

Judge Manton's decision in the case reads as follows:

"When this application was presented on the motion for an injunction pending the trial of the action, I granted an injunction upon the ground (first) that the option permitting the renewal of the contract for another year was exercised by the plaintiff and (second) that the defendant's services were unique and unusual and of such a character as to warrant a court of equity prohibiting them from working for another and performing the same services to the disadvantage and loss of profit of the plaintiff.

"Upon the settlement of the order, counsel for both parties urged a speedy trial and I consented to hear the case out of its regular turn when it might be reached on the equity calendar. I have since heard the case and all proofs which have been submitted by both litigants. The contract provided among other things:

"You agree throughout the term hereof that you shall not render your services, nor will you appear publicly for any other firm or corporation, whether moving pictures or otherwise, without written consent first had and obtained, and should you attempt to appear for any other management or in moving pictures, we shall have the right to apply to any court having competent jurisdiction for an injunction restraining your appearance, and you agree, for the purpose of such law suit, that your services are extraordinary and unique and you cannot be replaced, except for Morris Gest.

"We have the right to the use of your services in any theatres wherein we shall give Sunday concerts, and you shall appear and play in such concerts whenever we shall give you two (2) days' notice prior thereto of our desire to have you appear and naming the place where. Should you be out of the City of New York if such notice reaches you, you shall have an additional day's notice, and we shall pay your expenses to the city where said concert is given and the return to your city of engagement. Your failure to appear at a concert shall be sufficient reason for us to deduct from your salary a proportionate part thereof, unless you shall prove satisfactorily that you have been ill.

"We are to have an option on your services for the theatrical year from September 1, 1920, and expiring September 1, 1921, provided we shall give you notice in writing or orally of our desire to exercise such option prior to July 1, 1920. Should we exercise said option you will have work for twenty (20) weeks and your salary shall be Three Hundred (\$300.00) Dollars while in New York City and Three Hundred Twenty-five (\$325.00) Dollars per week while on the road, and all the other terms of this contract shall apply to such renewal of contract for such period."

"The defendants must be charged with a thorough knowledge of the contents of this contract, for they subscribed below, the following:

"We have read the foregoing. The same contains our full understanding, and with our signature at the bottom hereof, let this be deemed a contract between us."

"Under the terms of the contract, if a notice in writing were given to the defendants, the plaintiff was entitled to their services for the period of one year beginning September 1, 1920; such option, however, must be exercised prior to July

1, 1920. There is no direct dispute of the testimony given by Shubert and his employees that prior to July 1, 1920, a letter exercising the option, addressed to the defendants at Detroit in care of the Playhouse, where they were then engaged, was written, placed in a postpaid wrapper and deposited in a United States mail box. The defendants deny the receipt of such a letter. If the letter was written and mailed, as I believe it was, the plaintiff did all that was required of it under the contract. Vassar v. Camp, 11 N. Y. 441; Howard v. Daly, 61 N. Y. 362. The contents of the letter was sufficient notice, even though an error was committed in specifying the month that service was to commence. It was undoubtedly the intention of the writer to exercise the option specified in the contract, and this I think he did. Gleahill v. Schackne, 48 Barb. 551; Burns v. Bryant, 31 N. Y. 452.

"I was particularly impressed on the trial with the plaintiff's proof as to the performance of the defendants being unique and unusual. I saw the performance of the defendants and there obtained a view which coincided with that which has been expressed on the trial. The witnesses who testified, although many of them are engaged as managers and might be said to be friendly to the plaintiff, were credible business men who sufficiently expert to express an opinion as to this performance. To me their reasons are sufficient for my following them as a guide to the conclusion that I have reached that this service is unusual and unique."

**DIXON OPENS "ROBT. E. LEE"**

ATLANTA, Sept. 25.—Thomas Dixon, who recently presented in New York a play about Lincoln called "The Man of the People," produced here at the Atlanta Theatre this week a play entitled "Robt. E. Lee."

The piece is not so much of a drama as it is a succession of historical scenes in the life of its central figure and settings, for it is a series of declamations setting forth his principles of patriotism and faithfulness to duty.

The South and its traditions are dealt with in a masterful manner, as is also the fact that the South was fighting for a principle and not in defense of slavery, which Lee was against.

The fact that the Southerners were patriots and not rebels is set forth, and yet not a line of bitterness against the union or anything which might serve to awaken a long-dead sectional feeling is contained.

Augustin Duncan gave a masterful and convincing portrayal of Lee and especial praise is due A. A. David for his clever depiction of John Brown, whom he made stand out in bold relief.

Dixon was called before the curtain after the third act and made a speech.

**DOROTHY MORTON LEFT ESTATE**

Libbie McCarthy Conger, known on the stage as Dorothy Morton, has been left the entire estate of Guy L. Briggs the sporting and dramatic promoter, who committed suicide last month in Philadelphia.

No inventory is given in the will, but a number of years ago, Briggs was worth \$1,000,000, besides the income from \$500,000 bequeathed him by his father. He was, however, unfortunate in investments in late years, including "What's In A Name," which was a heavy loss.

Mrs. Conger was the star of "A Greek Slave," twenty years ago.

**PLAY "KREUTZER SONATA"**

Tolstoi's "Kreutzer Sonata," was produced in the Jewish Art Theatre in Madison Square Garden last Saturday night with Rudolph Schildkraut in the leading role.

**BROWNELL-STORK CLOSES**

DAYTON, O., Sept. 27.—The Brownell-Stork Stock Co., after a successful twenty-two weeks' season at the Victory Theatre, closed on Saturday night.

**MUSICIAN'S WIFE INJURED**

CHICAGO, Ill., Sept. 27.—Mrs. Charlotte Steindel, wife of the musician, was seriously injured in a street car accident here last week and had to be removed to a local hospital.



## LOUIS MANN HAS GOOD PLAY

ATLANTIC CITY, Sept. 27.—"Undesirable Friends" made its appearance at the Wood's Theatre tonight.

It is a powerful piece, extolling a phase of the Jewish character which has been wont to be overlooked more out of indifference than deliberateness. It is set in the days of the American Revolution during the occupation of New York by General Howe's army, and revolves about the figure of the Jewish financier Haym Salomon.

The piece is magnificently cast and splendidly mounted, one of the best things that A. H. Wood has ever offered the American public. Mr. Mann is in charge of the character of Haym Salomon and has in it one of the richest parts of his career. He plays it with a restrained fervor that is compelling, and, despite the many temptations it offers for his style of comedy, ascetically eschewed the opportunities. As a result, one saw an intense, white hot character, not as an exterior but as the soul of a man exposed in a crisis. Mr. Mann's repression served to vivify the spirit not only of Haym Salomon but of all those of his race.

The story opens with a prologue in which a young Jewish veteran of the world war comes to dine with an American young man and his father. The father objects to him and calls him a foreigner. The young man then tells of his ancestors and what they did for America. He is a descendant of Haym Salomon, who helped finance the American Revolution and the body of the play is the story the young man relates. In the prologue, the prejudiced father is chagrined to find that, after telling the story, the young man refuses to stay to dinner on the ground that he is socially above his host. This, however, is overcome by the son, who has been a bunkie of young Salomon during the war.

Howard Lang as David Franks, Haym Salomon's cousin, has a part that brings out a talent long needing some means of expression.

Mr. Mann was, of course, the highlight of the piece, and at all times held his audience in rapt attention. Lucile Watson, noted for her sophisticated widow characterizations, has been awarded a splendid part in that of Mrs. Lindley Murray, a clever woman who outwits General Howe with her beauty and hospitality, while Arleen Hackett is seen as Rachel, Haym Salomon's wife.

"Undesirable Friends," which will enjoy a change of title soon, is a thoroughly interesting and capably executed play that makes amends for Mr. Wood's countless gaucheries.

## PLAYING TWO WEEKS

Leonore Ulrich is playing two consecutive weeks at the Montauk Theatre, Brooklyn, beginning this week, which is the second time in the history of the theatre that a show ever played two consecutive weeks, the other being "Daddies." After the run at the Montauk, she is to play some week engagement around New York, and then goes to Boston, Philadelphia and Chicago for extended runs.

## RENEWES SAVOY LEASE

Walter Reade, formerly Rosenberg, has renewed his lease on the Savoy Theatre, on West Thirty-fourth street, for an additional eleven years, at an annual rental of \$50,000. An option of purchase at \$650,000 is carried with it, and, according to a representative of one of the principals involved in the deal, will probably be exercised.

## NED FINLEY A SUICIDE

Seated in his room at the Hotel De France early Monday morning, Ned Finley, motion picture actor and producer, swallowed large quantities of poison and while awaiting death calmly wrote to his friends telling of the hourly effect of the fatal drugs as his life ebbed out.

Finley was found in his room soon after two o'clock in the afternoon by a chamber maid. He was lying in bed with the stub of his left arm over his heart. Two years ago he attempted suicide in Central Park by slashing his left wrist, and, as a result, his hand was amputated in Bellevue Hospital.

The following letters were found on his dresser:

"I have already taken what the druggist said was cyanide. I bought it on the pretense to poison a dog. At the time I wrote this it is 2.30 o'clock, just ten minutes after taking the supposed fatal dose. I feel very much alive and have no bad effects."

"No. 2. I have some strychnine which I am going to try next and hope this takes my life. I will wait till 3 A. M. before I take it."

"No. 3. Three A. M. I have just taken a quantity, but don't know how much of strychnine. The doctor said it is enough to kill several dogs. The acid did not work. . . . I am suffering no pangs of conscience. Don't believe I have such a thing. Hope this is good-by."

According to the medical examiner Finley took cyanide enough to kill an ordinary man, but in view of the fact that the actor was a drug addict the poison was counteracted by the strychnine. At the time he took the poisons he was filled with morphine, it was said.

The police found but one penny in the dead actor's room. This, it is believed was the total amount of his worldly wealth. He was featured in several pictures, including "O'Grady Rides Alone," "The Man From Nowhere," and "The Rider From Sun Set Hill."

## PEMBERTON BUYS ANOTHER

Brock Pemberton, whose first production, "Enter Madame" has made such a success, has completed arrangements with Cora C. Wilkening for the dramatic rights to "Miss Lulu Bett," a novel by Zona Gale. The play will be put in rehearsal as soon as the dramatic version has been completed.

## NO SECOND "NIGHT BOAT"

Charles Dillingham will have but one company playing "The Night Boat" this season, the one at the Liberty Theatre. Plans for the second company have been dropped.

## SKINNER HAS NEW PLAY

Otis Skinner will appear next season in "At The Villa Rose," a drama by Major A. E. W. Mason, in which Arthur Bourchier is making such a success in London.

## OPENING IN BROOKLYN

"The Outrageous Mrs. Palmer," by Harry Gribble, will be presented October 4th by the Shuberts at the Shubert-Crescent Theatre, Brooklyn.

## JOLSON RETURNING TO CHICAGO

CHICAGO, Sept. 23.—Al Jolson will play a return engagement at the Garrick Theatre in "Sinbad," starting October 3rd.

## BAYES SHOW OPENS OCT. 11

BALTIMORE, Sept. 26.—Nora Bayes, in her new musical comedy, "Her Family Tree," will open here on October 11.

## MADISON'S BUDGET No. 17

My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1052 Third Avenue, New York. (For exclusive material to order, call at my downtown office, 1493 Broadway.)

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Direction—JOHN MICHAELS

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SOUBRETTE

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# FLORENCE MASCOTT

INGENUE PRIMA DONNA

Direction—IKE WEBER

"OH BY JINGO" CO.

# HELEN RIKHOFF

INGENUE SOUBRETTE

SAM HOWES JOLLITIES, 1920

# LILLIAN NORWOOD

SOUBRETTE

SAM HOWES JOLLITIES OF 1920

# LEW TURNER

JUVENILE

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SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

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STROUSE AND FRANKLYN'S ROUND THE TOWN

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"VICTORY BELLES"

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STRAIGHT MAN

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18 SCREAMING MONOLOGUES. Each one a positive hit.

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### INTEREST IN STRAW VOTE

The Presidential straw vote being conducted in motion picture theatres throughout the country under the auspices of Associated First National Pictures, Inc., is attracting even wider public attention than the interest displayed during the allocation of ballots portended. The National organizations of both parties have been interested in the results through the personal secretaries of the Presidential candidates of the Republic and Democratic parties. Reports from those theatres which arranged to have representatives of the two parties preside over the balloting and the counting of the votes are to the effect that the event is establishing itself as the greatest educational factor that has ever been injected into a national campaign. The theatres themselves which are participating in the event declare that it has already been a prestige which had never been anticipated when the decision was made to take part in the collecting of the opinion of the nation in regard to the questions which will decide the election in November.

The balloting started on Sunday in those theatres which are open on that day. Those which are affected by blue laws or other reasons for not running seven days a week opened their ballot boxes on Monday. With the exception of a few theatres in the larger cities, the ballot boxes will remain sealed until the close of the voting on Saturday night. For the purpose of meeting requests of newspapers, arrangements were made so that a few theatres in the key cities of the country, including the Strand in New York and the Strand in Brooklyn, would count their ballots twice daily and announce the results immediately.

The many uncertainties entering into the present campaign which have made the task of estimating sentiment in the country more puzzling than in perhaps any preceding election, turned the attention of politicians everywhere to the Associated First National Pictures, Inc., straw vote as being a non-partisan means of getting a line upon the trend of the voters' sentiment a month before election. The universal appeal of the motion picture theatre and the larger number of voters participating in the event gives assurance that the final count will furnish an unprecedented indication of the way the country will vote in November.

This fact was recognized by politicians: The ballot boxes in many of the theatres are supervised by local representatives of the Republican and Democratic organizations in the various communities. The same supervising committees will assist at the count and fill in the tally sheet, which will be forwarded for the national tabulation to the First National offices. Many of the State organizations have made arrangements for the receiving of detailed returns from the territories in which they are directing the campaigns on national questions with a view of getting a line on the communities where intensified work before the national election is necessary if sentiment is to swing to the cause they are advocating.

The presence of an official representing each of the Presidential candidates at the forthcoming tabulation of tally sheet returns at New York headquarters was invited by First National in a telegram to Governor Cox and Senator Harding respectively as follows:

"You are cordially invited to have a party representative present at straw vote headquarters, 6 West Forty-eighth street, New York, at tabulation of results of nation-wide motion picture straw ballot."

J. D. Williams, Manager.  
"Associated First National Pictures, Inc."  
Senator Harding, through his secretary, wired the following reply:

"Replying your telegram 15th, please take matter up with National Committee, 19 West Fourtieth street. Thanks very much for your interest and courtesy."

W. S. Pealer, executive clerk to Governor Cox, replied:

"Your wire is being referred to the chairman of the Democratic National Committee, the Hon. Georg White, New York City, for his attention and action."

The earnestness with which the straw

### Attractions at City Theatres

**BELASCO** West 44th Street.  
Eves. at 8.20. Mats.  
Wed. & Sat. at 2.20.  
DAVID BELASCO Presents  
**FRANCES STARR in "ONE"**  
a New Play by EDWARD KNOBLOCK

**LYCEUM** West 45th St. Eves. 8.20.  
Mats. Thurs. and Sat. 2.20.  
DAVID BELASCO Presents  
**INA CLAIRE** in a New  
Comedy by  
Avery Hopwood  
**THE GOLD DIGGERS**

B. F. Keith's  
**PALACE** Broadway and 47th St.  
Mat. Daily at 2 P. M.  
25, 50 and 75c. Every  
night 25, 50, 75, \$1, \$1.50  
GEORGE WHITING & SADIE BURT & CO.,  
Robert Emmett Keane, Santly & Norton, Phil  
Baker, "Ye Song Shop," SYLVESTER  
SCHAFFER and Others.

**Knickerbocker** B'way, 38th St.  
Evs. 8.15; Mats.  
Wed. & Sat. 2.15.  
**"THE SWEETHEART**  
**SHOP"** BREEZY AND HIGHLY  
MELODIOUS—N. Y. Times  
A Sprightly Musical Comedy

**HUDSON** THEATRE, West 44th St.  
Mats. Wed. and Sat.;  
Eves. 8.30  
A. H. WOODS Presents  
**TAYLOR HOLMES**  
**"Crooked Gamblers"**  
A BIG PLAY—A BIG HIT

**ELTINGE** Thea. W. 42d St. Evs. 8.45  
Mats. Wed. & Sat., 2.30.  
"Mack Sennett never presented more alluring  
bathing girls than A. H. Woods in  
**LADIES NIGHT**  
SUN & N. Y. HERALD

**REPUBLIC** Thea. W. 42d Street.  
Evs. 8.30. Mats.  
Wed. & Sat., at 2.20  
A. H. WOODS presents  
**"THE LADY OF**  
**THE LAMP"**  
AN UNUSUAL MELODRAMA

**OLYMPIC** 14th Street,  
Near 3d Av.  
THIS WEEK  
**HURLEY BURLEY**  
Next Week—Pat White's Gayety Girls

**BROOKLYN THEATRES**  
**GAYETY THEATRE**  
Throop Ave. and Broadway  
THIS WEEK  
**Pat White's Gayety Girls**  
Next Week—CUTE CUTIES  
EVERY SUNDAY 2 BIG CONCERTS

**Empire Theatre**  
Ralph Avenue and Broadway  
**Big Wonder Show**  
Next Week—FOLLIES OF THE DAY

**STAR** Jay nr. Fulton St. Mat.  
Tel. Main 1893. Daily.  
**Social Follies**  
Next Week—SWEET SWEETIE GIRLS  
EVERY SUNDAY 2 BIG CONCERTS

**Casino Theatre**  
This Week  
**JOLLITIES OF 1920**  
Next Week—TWINKLE TOES

vote is being participated in by the public is attested by many telegrams, letters and postcards in regard to the ballot received by the Associated First National Pictures, Inc., exchanges and home office. Among these received at the home office one is from a woman voter who gives her name and address, which are suppressed in accordance with the promise made by the company that the names of voters would be treated confidentially, which read: "I do not feel strong and well enough to go to my theatre to register my vote, nor to take a proper interest in politics, but for President let us have an all-American man. I would never vote for prohibition or any drastic fanatical fool laws. I would not allow untold new laws to be hastily brought into the Constitution. I do not wish to see any infringement on our rights and liberties, either as an individual or as a nation."

Another from the editor of a New York daily newspaper, who evidently had procured a ballot from the theatre in his city and carefully filled it in before forwarding it to the First National home offices with the following letter:

"My work does not permit me to get to the theatre, and as the ballot box there is only open during performances I am forwarding mine to be included with the count from here. I believe that the scope of your straw ballot is such that it will awaken political managers to the fact that the country is wide awake to the questions in the present campaign and will cause them to set up cautiously in any matter which might result in the breaking of faith with the voters."

A special force of supervisors and clerical help at First National offices has had charge of the vast bulk of work entailed in the distribution of ballots and the publicity branch which supplied information, and help to the exhibitors in directing their local conduct of the undertaking was necessarily augmented during the sending out of the ballot material. The tally sheets immediately upon the close of the week's vote will be mailed to the New York office by the theatres throughout the country, and following that all used ballot forms will be forwarded to the head office to be held against any recount that may be desired. The attention of all participating exhibitors is specially requested to this sending in of the ballot bundles after the local count, and particularly the prompt return of the tally sheet immediately following the close of the count and the filling in of the figure.

**CITY TO HELP BUILD BOARDWALK**  
The Board of Estimate took action last week toward the construction of the two-mile boardwalk at Coney Island, which will cost about \$4,000,000. The board voted to place 65 per cent of the cost on the city at large and 35 per cent on the local area of assessment. The proposed walk will be 80 feet wide and have a concrete foundation, but the promenade will be of wood.

Borough President Riegelmann of Brooklyn asked for \$1,900,000 with which to begin work on the boardwalk. The request was sent to the Committee on Finance and Budget for consideration and report. Borough President Van Name of Richmond protested against the cost of the project being assessed on the city at large, declaring that Richmond did not feel it could afford to take up any such burden. Borough Presidents Connolly of Queens and Brucker of the Bronx mildly protested against the proposed division of the cost, but the resolution was unanimously adopted.

**LAST THOMAS FILM COMING**  
The last picture made by Olive Thomas prior to the star's sailing for Europe entitled "Everybody's Sweetheart," will be released according to schedule by the Selznick Corporation.

In the cast are William Collier, Jr., Joseph Dowling, Aileen Manning, Martha Mattox, Hal Wilson and Bob Hick; the picture was directed by Lawrence Trimble.

**GOLDWYNS BUY STORY**  
The Goldwyns have purchased E. Phillips Oppenheim's story "The Lighted Way"



## ROUTES OF BURLESQUE SHOWS

### COLUMBIA WHEEL

Abe Reynolds Revue—Open 27-Oct. 2; Gayety, St. Louis, 4-9.  
 Al Reeves Joy Bells—Bastable, Syracuse, 27-29; Gayety, Utica, 30-Oct. 2; Gayety, Montreal, Can., 4-9.  
 Best Show in Town—Stamford, Ct., 29; Park, Bridgeport, 30-Oct. 2; Empire, Providence, 4-9.  
 Bostonians—Orpheum, Paterson, 27-Oct. 2; Majestic, Jersey City, 4-9.  
 Bowery—Berchell, Des Moines, Iowa, 26-29; Gayety, Omaha, Neb., 4-9.  
 Bon Tons—Gayety, Buffalo, 27-Oct. 2; Gayety, Rochester, 4-9.  
 Big Wonder Show—Empire, Brooklyn, 27-Oct. 2; Empire, Newark, 4-9.  
 Dave Marion's Own—Gayety, Pittsburgh, 27-Oct. 2; Park, Youngstown, O., 4-6; Grand, Akron, 7-9.  
 Ed Lee Worth's Best Show—Gayety, Kansas City, 27-Oct. 2; open, 4-9; Gayety, St. Louis, 11-16.  
 Flashlights of 1920—Jacques, Waterbury, Ct., 27-Oct. 2; Miners' Bronx, New York, 4-9.  
 Follies of the Day—Hurtig & Seamon's, New York, 27-Oct. 2; Empire, Brooklyn, 4-9.  
 Folly Town—Lyric, Dayton, O., 27-Oct. 2; Olympic, Cincinnati, 4-9.  
 Girls of the U. S. A.—Gayety, St. Louis, 27-Oct. 2; Columbia, Chicago, 4-9.  
 Girls from Happyland—Empire, Albany, 27-Oct. 2; Gayety, Boston, 4-9.  
 Golden Crooks—Casino, Philadelphia, 27-Oct. 2; Hurtig & Seamon's, New York, 4-9.  
 Hip Hip Hooray Girls—Majestic, Jersey City, 27-Oct. 2; Perth Amboy, 4; Plainfield, 5; Stamford, Ct., 6; Park, Bridgeport, 7-9.  
 Hits and Bits—Empire, Providence, 27-Oct. 2; Casino, Boston, 4-9.  
 Harry Hastings' Big Show—Park, Youngstown, O., 27-29; Grand, Akron, 30-Oct. 2; Star, Cleveland, 4-9.  
 Jollities of 1920—Casino, Brooklyn, 27-Oct. 2; People's, Philadelphia, 4-9.  
 Jack Singer's Own Show—People's, Philadelphia, 27-Oct. 2; Palace, Baltimore, 4-9.  
 Jingle Jingle—Gayety, Montreal, Can., 27-Oct. 2; Empire, Albany, 4-9.  
 Lew Kelly Show—Grand, Hartford, Ct., 27-Oct. 2; Jacques, Waterbury, 4-9.  
 Liberty Girls—Gayety, Washington, 27-Oct. 2; Gayety, Pittsburgh, 4-9.  
 Mollie Williams' Own Show—Star, Cleveland, 27-Oct. 2; Empire, Toledo, 4-9.  
 Maids of America—Empire, Toledo, 27-Oct. 2; Lyric, Dayton, 4-9.  
 Million Dollar Dolls—Gayety, Toronto, Can., 27-Oct. 2; Gayety, Buffalo, 4-9.  
 Powder Puff Revue—Palace, Baltimore, 27-Oct. 2; Gayety, Washington, 4-9.  
 Peek-a-Boo—Casino, Boston, 27-Oct. 2; Columbia, New York, 4-9.  
 Parisian Whirl—Miners' Bronx, New York City, 27-Oct. 2; Orpheum, Paterson, 4-9.  
 Roseland Girls—Star and Garter, Chicago, 27-Oct. 2; Gayety, Detroit, 4-9.  
 Rose Sydel London Bells—Empire, Newark, 27-Oct. 2; Casino, Philadelphia, 4-9.  
 Social Maids—Columbia, Chicago, 27-Oct. 2; Berchell, Des Moines, Iowa, 3-6.  
 Step Lively Girls—Gayety, Boston, 27-Oct. 2; Grand, Hartford, 4-9.  
 Sporting Widows—Olympic, Cincinnati, 27-Oct. 2; Star and Garter, Chicago, 4-9.  
 Town Scandals—Gayety, Rochester, 27-Oct. 2; Bastable, Syracuse, 4-6; Gayety, Utica, 7-9.  
 Twinkle Toes—Columbia, New York, 27-Oct. 2; Casino, Brooklyn, 4-9.  
 Victory Belles—Gayety, Detroit, 27-Oct. 2; Gayety, Toronto, Can., 4-9.

### AMERICAN WHEEL

All Jazz Revue—Gayety, Milwaukee, 27-Oct. 2; Haymarket, Chicago, 4-9.  
 Bathing Beauties—Plaza, Springfield, 27-Oct. 2; Mt. Morris, New York, 4-9.  
 Beauty Trust—Grand, Worcester, 27-Oct. 2; Plaza, Springfield, 4-9.  
 Beauty Revue—Park, Indianapolis, 27-Oct. 2; Gayety, Louisville, 4-9.  
 Broadway Belles—Empire, Hoboken, 27-Oct. 2; Cohen's, Newburg, N. Y., 4-6; Cohen's, Poughkeepsie, 7-9.  
 Big Sensation—Binghamton, N. Y., 27-29; Auburn, 30; International, Niagara Falls, Oct. 1-2; Star, Toronto, Can., 4-9.  
 Cabaret Girls—Lyceum, Columbus, 27-Oct. 2; Empire, Cleveland, 4-9.  
 Cute Cuties—Mt. Morris, New York City, 27-Oct. 2; Gayety, Brooklyn, 4-9.  
 Follies of Pleasure—Century, Kansas City, 27-Oct. 2; Lyceum, St. Joseph, Mo., 3.  
 French Follies—Haymarket, Chicago, 27-Oct. 2; Park, Indianapolis, 4-9.  
 Girls from Joyland—Grand, Trenton, N. J., Oct. 1-2; Bijou, Philadelphia, 4-9.  
 Girls from the Follies—Majestic, Scranton, 27-Oct. 2; Binghamton, N. Y., 4-6; Auburn, 7; Niagara Falls, 8-9.  
 Grown Up Babies—Star, Toronto, Ont., 27-Oct. 2; Academy, Buffalo, 4-9.  
 Hurly Burly—Olympic, New York, 27-Oct. 2; Gayety, Newark, 4-9.  
 Jazz Babies—Englewood, Chicago, 27-Oct. 2; Standard, St. Louis, 4-9.  
 Joy Riders—Howard, Boston, 27-Oct. 2; New Bedford, 4-6; Fall River, 7-9.  
 Kewpie Dolls—Cohen's, Newburg, 27-29; Cohen's, Poughkeepsie, 30-Oct. 2; Howard, Boston, 4-9.  
 Kandy Kids—Standard, St. Louis, 27-Oct. 2; Century, Kansas City, 4-9.  
 Kid Lifters—Cadillac, Detroit, 27-Oct. 2;

Englewood, Chicago, 4-9.  
 Mischief Makers—Penn Circuit, 27-Oct. 2; Gayety, Baltimore, 4-9.  
 Monte Carlo Girls—Academy, Pittsburgh, 27-Oct. 2; Penn Circuit, 4-9.  
 Naughty Naughty—Gayety, St. Paul, 27-Oct. 2; Gayety, Milwaukee, 4-9.  
 Pat White's Gayety Girls—Gayety, Brooklyn, 27-Oct. 2; Olympic, New York, 4-9.  
 Parisian Flirts—Folly, Washington, 27-Oct. 2; Trocadero, Philadelphia, 4-9.  
 Puss Puss—Academy, Buffalo, 27-Oct. 2; Cadillac, Detroit, 4-9.  
 Razzle Dazzle—Gayety, Baltimore, 27-Oct. 2; Folly, Washington, 4-9.  
 Round the Town—Trocadero, Philadelphia, 27-Oct. 2; Majestic, Scranton, 4-9.  
 Record Breakers—Gayety, Louisville, 27-Oct. 2; Empress, Cincinnati, 4-9.  
 Some Show—Gayety, Minneapolis, 27-Oct. 2; Gayety, St. Paul, 4-9.  
 Social Follies—Star, Brooklyn, 27-Oct. 2; Empire, Hoboken, 4-9.  
 Stone & Pillard's—New Bedford, 27-29; Fall River, 30-Oct. 2; Grand, Worcester, 4-9.  
 Sweet Sweetie Girls—Bijou, Philadelphia, 27-Oct. 2; Star, Brooklyn, 4-9.  
 Tittle Tattle—Gayety, Newark, 27-Oct. 2; Reading, Pa., 7; Grand, Trenton, 8-9.  
 Tiddle de Winks—Lyceum, St. Joseph, Mo., 26; Gayety, Minneapolis, Oct. 4-9.  
 Tempters—Empire, Cleveland, 27-Oct. 2; Avenue, Detroit, 4-9.  
 Tidbits of 1920—Avenue, Detroit, 27-Oct. 2; Academy, Pittsburgh, 4-9.  
 Whirl of Mirth—Empress, Cincinnati, 27-Oct. 2; Lyceum, Columbus, 4-9.

### KANSAS WINS UNIVERSAL CONTEST

A nation-wide sales contest among the Universal Film exchanges, has just come to a close, with the Universal branch office in Kansas City, Mo., well in the lead. J. H. Calvert, manager of that exchange, has received a total of \$2,100 in prizes to distribute among his employees.

Smaller prizes were won by the exchanges in Charlotte, N. C., E. F. Dardine, manager; Omaha, Neb., H. F. Lefholtz, manager; Oklahoma City, Sam Benjamin, manager, and Cleveland, Art Schmidt, manager. The top salesman in each exchange, no matter what the standing of the exchange, also received a check for \$100 as the result of his good work in the contest.

The contest started April 3 and finished August 15. It was a race for the biggest percentage of improvement over the business done by the same exchanges during the first three months of 1920. The exchanges were divided into five groups, matched because of the similarity in business standing.

The division prize won by Kansas City was divided among the salesmen. The national prize was divided among the exchange employees, exclusive of the sales force. Among those who participated in the Kansas City prizes were W. L. Rubert, assistant manager; W. Benjamin, H. L. Craig, F. S. Reed, George Malone, W. Bannister, E. Epley and W. Stephens, salesmen; George Brunk, publicity; G. Wilson, chief booker; H. N. Holmes, cashier; H. H. Buntley and H. J. Jacobson of the Wichita branch of the Kansas City exchange, as well as a score of stenographers, film inspectors, shippers and office boys and the janitor.

Among the top salesmen throughout the country who won personal prizes were W. Benjamin of Kansas City, Sam Rosenfeld of Indianapolis, Maurice Strauss of Cincinnati, W. B. Corby of Charlotte, B. Tillsworth of Omaha, Budde Benjamin of Oklahoma City, D. Leduk of Montreal, Chas. E. Goodwin of Buffalo, A. R. Cherry of Pittsburgh and Earl Sinks of Los Angeles.

In several exchanges the salesmen breast the tape neck and neck. The prize money was divided between them. Among those sharing equally in the prize checks were A. W. Skoog and F. A. Boedecker of Butte, O. K. Whipple and Geo. Warren of Spokane, C. W. Koerner and L. L. Clark of Portland, Ore., V. M. Shuback and J. H. Pendleton of Seattle, E. E. Hemmings and R. Baldwin of Milwaukee and M. H. Goldbaum and Nat Rosenthal of St. Louis.

### GOLDWYN GETS MARTIN FILMS

The Messmore Kendall series of productions, starring Vivian Martin, are to be distributed by the Goldwyn Film Company. Miss Martin will be starred in five pictures a year, of which the first will be "The Song of the Soul."

## MINSKY BROS. NATIONAL WINTER GARDEN

2nd Ave. to Houston St.  
New York City

## CHORUS GIRLS

of class and ability may secure one solid year's work  
**SALARY \$30.00 A WEEK**

No morning rehearsals

No Sunday Work

**CAN YOU BEAT THIS?**

## STARS OF BURLESQUE



## RAY KING

Second Season with  
Bernstein and Gallagher's "Bathing Beauties"  
Doing Straight

Prima  
Donna

**Emma Kohler**

Jas. E. Cooper's  
Victory  
Belles

## ETHEL DE VEAUX

SOUBRETTE

"RAZZLE DAZZLE"

## VIOLA (SPAETH) BOHLEN

SOUBRETTE

HURTIG AND SEAMON'S PUSS PUSS

## ROY PECK

Now with "PUSS PUSS"—Third Season HURTIG & SEAMON—Direction, ROEHM & RICHARDS

## GENE SCHULER

WORKING OPPOSITE AL HILLIER

WITH BEAUTY TRUST

## IRENE LEARY

INGENUE

L. H. HERK'S BEAUTY TRUST

## DAINTY MAY BELLE

INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

## ETHEL COSTELLO

DANCING INGENUE

WITH "BEST SHOW IN TOWN."

## JACK PILLARD

DOING STRAIGHT WITH STONE AND PILLARD

## JAY "FLIP" FLIPPEN

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INGENUE

ROUND THE TOWN

## ARLONE JOHNSON

THE JOY GIRL

WITH "HURLY BURLY"

THANKS TO JOE WILTON



## WORKING ON "BREVITIES"

Heroic efforts have been made during the last three weeks by George LeMaire and those associated with him in the production, to whip "Broadway Brevities" into shape so that it may have a chance of success at the Winter Garden, where it is scheduled to open to-night (Wednesday).

Scenes have been revamped, augmented or cut out entirely, according to the lights of the producers. Dorothy Jardon, the original stellar player in the cast, was allowed to go and in her place the services of Eddie Cantor were acquired. Now his name heads the cast of big-type principals, being above George LeMaire and Bert Williams.

"Broadway Brevities" finished a two-week engagement in Philadelphia last Saturday night. During its stay in the Quaker City, several new production specialists were called in to help whip the show into proper metropolitan shape. Arthur Jackson, the lyric writer and George Gershwin, the composer, were inducted into service via a regular royalty contract under the terms of which, it is reported, this duo each receives one per cent of the weekly gross. This royalty is being paid them in addition to the arrangement that exists between Blair Treynor and Archie Gottler, the lyricist and composer, respectively, originally engaged to fashion the show's songs. Then, too, Harry Ruby and Bert Kalmer have jointly contributed two new songs, not to mention Irving Berlin, who came through with one song. But this latter trio are not receiving any royalties from the show, their financial reward accruing from royalties on the sale of their songs in the show.

Gershwin and Jackson have contributed a new opening chorus, a new first act finale number called "Where the Sun Flowers Fall," a number called "Lulu," another called "Let Me Take a Picture of You," still another called "Spanish Love," and finally a special number to be used by the girls on the runway.

While the show was in Philadelphia, George White journeyed there between performances of his own "Scandals" show here and helped in the staging of several of the numbers. Bert Felix staged the show originally, but it was found necessary to augment his efforts.

It is said that the "Brevities" show has thus far cost its producers almost \$100,000. It has been in preparation almost a year. Rufe LeMaire, the booking agent who is interested in the show to the extent of being designated in the billing, at any rate, has been actively engaged in securing talent for it since the first announcement was made almost a year ago. Broadway was told of the potential merits of this production in no uncertain terms, with the result that the theatrical wise-ones have been looking forward to an extraordinary musical revue when the "Brevities" show is unveiled at the Winter Garden. Nothing short of the most extraordinary production will satisfy the theatrical cognoscenti that have been fed up on the Omar-like tales of what the show is going to be.

Another extraordinary element that attaches to "Brevities" is the fact that it is the first musical production not produced by the Shuberts to be booked in the Winter Garden. But this is not so extraordinary if the report that the Shuberts have an interest in the show, which is represented by Stanley Sharpe, is to be credited. Others whose names are linked with the show's proprietorship are the Messrs. Ross and Reynolds, moneyed individuals who have never before figured in the theatrical firmament and, last but not least, Larry Weber, whose wife, Edith Hallor, has been given a conspicuous place in the show's cast of principals.

The principals in the show, besides those already mentioned are: Ula Sharon, Vera Grosset, Marcelle Barnes, Peggy Mitchell, Virginia Roche, Alva Fenton, Alexis Kosloff, Hal Van Rensselaer, William Sully, Teck Murdock, Paul Van Dyke, Natalie Kingston, Genevieve Houghton, Florence Kerns, Ona Hamilton, Ethel Callahan, Beverly Worth, Helen Le Von.

Other data connected with the "Brevi-

ties" show is the case of Eddie Buzzell, the black-face comedian who functioned in the show before the advent of Edie Cantor. Buzzell has a contract with Rufus LeMaire. Under the terms of this contract, Buzzell was to figure in certain scenes. He appeared in these scenes, he claims, until Eddie Cantor got into the show. Then he was eliminated from what he claims to be real laugh numbers and Cantor was given his part to play. So Equity is now arbitrating the contract, trying to decide whether Buzzell should play a featured part as claimed by him or do his old vaudeville act, as Rufe LeMaire insists he should.

## "ROSE GIRL" IS CLOSED

Anselm Goetzl's "Rose Girl" show, which had its initial showing in Harrisburg, Pa., September 2, closed in Atlantic City a week ago last Saturday and is now being revamped, rewritten and recast. Otto Harbach is rewriting the entire first act and inserting new lines here and there in the balance of the show.

"The Rose Girl" was the joint work of William Cary Duncan, who wrote the book and lyrics, and Anselm Goetzl, the producer, who composed the score. The show's total receipts since it opened aggregated \$38,093, the last week's receipts in Atlantic City being the worst, \$6,700.

The show is credited with having a very fine score, but is a bit weak in its comedy department. After having it revamped and spending some more money on new scenery, Goetzl plans to re-open it again out of town the latter part of next month. Incidentally, beside making a few changes among the principals, the show's chorus will be augmented with about ten more girls.

## WANT SPIEGEL TO PAY

Max Spiegel, producer of the "Look Who's Here" show, is in trouble with the Chorus Equity Association, it became known early this week, as a result of an alleged breach of agreement.

According to officials of the choristers organization, the "Look Who's Here" show lost a week in Boston, recently, when Cleo Mayfield was out of the cast as a result of illness. Spiegel, at the time, Equity officials assert, entered into an agreement with them, whereby he was to be freed of the responsibility of paying the choristers for the lay-off if, in return, he guaranteed there would be no rehearsals. Spiegel, the chorister officials assert, failed to keep his word.

Those who have entered claims for one week's salary are Lillian Dennis, Sibel Bethel, Elsie Randolph, Mabel Lyne, Evelyn Trevette, Zea Balenzia, Mary Elliott, Marjorie Talcott, Ruth Murray, May Ryan and Marjorie Lofters.

## PALACE DROPS PROGRAMS

The discontinuance of programs at the Palace theatre, which has been noticed for the last five weeks, is going to be permanent.

This is said to have been decided upon, due to the fact that there are frequently changes in the program after the printing has been done, which makes them read incorrectly.

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## BRADY STARTS SUIT

(Continued from page 3)

Brady claims that the paragraph set forth was "arbitrary, unjust and unfair" to him. There were other clauses in the lease submitted to Brady which he objected to on the ground, among others, that it had not been so agreed at the time the board of directors accepted his alleged offer to take the Playhouse under lease.

A draft of a new lease was then submitted to him, Brady avers, at a time when dissolution proceedings brought by Jones were pending in the Supreme Court. But Brady refused to accept the new draft because, he sets forth, "it was intended that plaintiff would thereby be placed in the unfair, unjust and unconscionable position of having to execute the lease with knowledge that dissolution proceedings had already been instituted and were pending against the New Netherlands Theatre Company."

Then Brady goes on to say, "upon information and belief that said special proceedings to dissolve the defendant corporation, New Netherlands Theatre Company, was instituted and begun by defendant E. Clarence Jones dishonestly, with bias against plaintiff and in affirmative bad faith and, for the purpose of dissolving said defendant corporation, the New Netherlands Theatre Company, so that there would be no corporate entity which could be required to enter into and execute the lease of the said premises known as the 'Playhouse' which said defendant New Netherlands Theatre Company duly agreed to let to plaintiff as aforesaid, and which plaintiff duly agreed to take from the defendant New Netherlands Theatre Company as heretofore set forth, and to cause defendant corporation to breach the said agreement with plaintiff, and said dissolution proceeding were so begun by defendant E. Clarence Jones unfairly and in bad faith with intent to injure and make less valuable plaintiff's corporate interest in the defendant the New Netherlands Theatre Company."

Continuing, Brady sets forth in his complaint that Jones brought the dissolution proceedings to "defraud and illegally" deprive him of his right to obtain the lease in question.

In conclusion, Brady asks the court to vacate the order reference made in the dissolution proceedings last July, wherein John J. Farrell was appointed referee to take testimony and to enjoin Jones from continuing the proceedings. And, in addition to asking the court to decree that he is entitled to the lease of the Playhouse, Brady is seeking monetary damages from the defendants.

Incidentally, Brady has obtained an order to show cause, returnable at Special Term for Motions to day (Wednesday), in which he seeks a temporary injunction to restrain the defendants from proceeding with the hearings in the dissolution case before the referee until the present action he has brought is finally disposed of.

## MOSS OPENS COLISEUM

(Continued from page 10)

han, doorman; W. Wright, advertising agent; J. Haig, treasurer; W. J. Kelly, assistant treasurer; R. F. Stauff, assistant treasurer; M. Barone, property man; J. Bianco, assistant property man; J. Brod, projectionist; W. Boland, assistant doorman.

There are twenty-one usherettes who patrol the various aisles throughout the theatre. These are the following: Catherine Murphy, Violet King, Jane Levison, Emma Dunn, Hattie Hennessy, Lottie Arnold, Jeneye Anderson, Tulik Omdott,

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Frances Hull, Helen Ward, May Geoghegan, Winifred O'Malley, Viola Bertach, Irene Hocklin, Edith Craighead, Helen Stolz, Catherine Finch, Mary Whalley, Alice Bettaine, Helen McGloin, Olive O'Malley, Gertrude and Louise Eranths.

The following is the scale of prices: matinees, other than Saturday, Sunday and holidays, 25 to 40 cents, including the war tax; Sunday and holidays, 60 to 85 cents, including war tax. Evenings, 55-75 cents; Saturday, Sunday and holidays, 85 cents to \$1.

There was no increase in the price scale on the opening night. Senta Hofmann, harpist, played in the promenade salon before the show started and during intermission on the opening night.

There will be two new bills each week at this house, which is the largest small time house in this country.

The initial bill was as follows: Eddie Foy and his Family, Yvette Rugel, Morris and Campbell, the Donald Sisters, Ed Janis and Company. The feature picture was Norma Talmadge in "The Branded Woman," the comedy was Harold Lloyd in "Get Out and Get Under."

On the opening night each act received flowers from the management.

## DEATHS

MARJORIE SHIELDS, a San Francisco cabaret singer, committed suicide last week by taking poison. This, it is said, is the second time she had attempted her life. Harry Sweetman, manager of the "Buddies" show, playing at the Curran Theatre there, saved the girl from a pauper's grave by wiring the Actor's Fund, which immediately took charge of the funeral.

ALFRED S. GIBSON, sixty-four years old, died of heart disease in Philadelphia on September 7. He was to appear that day at the Dumont Theatre for a rehearsal with the Emmett Welch minstrels. "Alf" Gibson, as he was known to the profession, was an intimate friend of Lew Dockstader, Frank Dumont, Lew Simmons and other old-time minstrel men. He is survived by a wife.

WILLIAM POWERS, the Hippodrome's elephant trainer, died last Friday night in Seton Hospital, Spuyten Duyvil, after a lingering illness. He was fifty-five years of age and had taken charge of the elephant herd at the Hippodrome since 1905. Before he became an elephant trainer he was secretary and treasurer of the Walter L. Main circus and was also with the Cummings Wild West show. One of his exploits was to stop a herd of elephants stampeding toward Fifth avenue about ten years ago, after they had become frightened during a rehearsal. He is survived by his wife, a brother, Thomas Powers, manager of the Killies Band, and a sister.

JOHN WILLIAM SARGENT, known as "The Merry Wizard" and who has, until recently, been secretary for Harry Houdini, died last week at the age of 67 following an operation at St. Vincent's Hospital. Sargent was well known among magicians, having been the founder of the Society for American Magicians.

FRANK LESLIE, fifty-five, for fifteen years a musician in New York theatres, died of cancer in the poorhouse at Murray, Kentucky, last Friday. In order to improve his health, Leslie joined Ringling Brothers' circus, with which he played five years. He was also with the Forepaughs. When illness ended his career as a professional musician, he settled in Kentucky two years ago, and, for a time, managed to eke out a living by occasional musical performances. Recently he became too ill to even continue this. His widow and five children, all inmates of the poorhouse, survive him.

## LETTER LIST

GENTLEMEN	Rayburn, Stanley	Furst, Miss H.
Algen, John	Robson, F. L.	Golden, Valeria
Belmore, L.	Rogers, Sam	Quinn, Texas
Bell, Johnny	Shapiro, Sol	Harding, Mrs.
Hobbs, Walter A.	Wilson, Walter	Oliver
Buhler, Richard	Welfare, Julian	Hughes, Mabelle
Cabana, W.		Lewis, Marcelle
Conn, Harry		Locker, Eleanor
Dutton, Chas.		Lewis, Frankie
For, Ed		Lee, Virginia
Glase, Geo. E.		Laurie, Mildred
Humphreys, Paul		Lynch, Marian
Howard, Sam		Morgan, Elida
Kindon, Leroy		Moore, Ruth
Landowne, Robt.		Nugent, Marie
Lyle, Cecil		O'Connor, Kittie
Marsh, Len		Owen, Flo
Mansell, H.		Perry, Mae
McLennan, Christie		Rene, Irene
Maretta, W.		Smith, Daisy
Nordstrom, Leroy		Sorner, Dolly
Pape, L.		Waldman, Jane
Richards, Augustus		Wallace, Flo
		Wilkes, Ruth



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